

THE MUSICAL TIMES

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LENT TERM begins Thursday, January 9, 1908. Entrance Examination Monday, January 6, at 2.

CHARLES OLDHAM SCHOLARSHIP COMPETITION. Last day for entry, December 12.

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FOURTEEN FREE OPEN SCHOLARSHIPS will be competed for in January, 1908. Last day for receiving official entry forms, accompanied by stamped certificate of birth, is 20th December.

NEXT TERM begins 9th January, 1908.

The EXAMINATION for ASSOCIATESHIP (A.R.C.M.) will take place in April, 1908.

Syllabus and official Entry Forms may be obtained from

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SATURDAY, DECEMBER 14, at 3.

Overture—"Oberon"	Weber
Concerto No. 3, in D minor, for Pianoforte and	
Orchestra (B. & H. No. 20) (Köchel 466)	Mozart
Symphony No. 3, in A minor (The Scotch)	Mendelssohn
New Suite for Orchestra (first performance)	Elgar
Brandenburg Concerto No. 5, in D, for Pianoforte,	
Flute, Violin and Strings	Bach
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QUEEN'S HALL, MONDAY EVENING, DEC. 9, AT 8.

Overture—"Der Freischütz"	Weber
Two Hungarian Dances in G minor and D	Brahms
Symphony No. 5, in C minor	Beethoven
Song of the Rhine-Daughters ("Götterdämmerung")	Wagner
Overture and Venusberg Music ("Tannhäuser")	Wagner
Prelude and Liebestod ("Tristan und Isolde")	Wagner
Overture—"Die Meistersinger"	Wagner

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DEATH.

GADSBY.—On the 11th November at 53, Clarendon Road, Putney, HENRY ROBERT GADSBY, Professor Guildhall School of Music and Queen's College, Harley Street, London, the dearly beloved husband of Jessie Gadsby, aged 66 years.

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Syllabus on application to Mr. T. Lester Jones, Hampton House, 49, Terrace Road, Upton Manor, E.

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All persons desirous of competing must apply on the official entry forms, which may be obtained with all particulars from the College, Prince Consort Road, South Kensington, London, S.W. The last day for receiving these forms, which must be accompanied by an Official Stamped Certificate of Birth, is December 20, 1907.

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Jan. 26, 1908.—Choral Celebration, 11.30 a.m.

Evensong, 7 p.m.

27, — Lecture on "Fugue," by Dr. LEWIS, 12 noon.

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The next F.R.C.O. Examination begins on January 6, 1908. The Solo-playing Tests are: Fugue in E minor (without Prelude), J. S. Bach. (Peters, Vol. 2, p. 70; Novello & Co., Book 8, p. 104; Augener & Co., Vol. 3, p. 238; Breitkopf & Härtel, Vol. 1, p. 48.) Sonata in F major, No. 20, Op. 106 (1st movement only), Rheinberger. (Novello & Co.; Augener & Co.; Breitkopf & Härtel.) Introduction and Passacaglia in D minor, Max Reger. (Breitkopf & Härtel, No. 2198.)

The A.R.C.O. Examination begins on January 13. The subject of the essay will be taken from pages 1-264 of "English Music (1604-1904)," Music Story Series (Walter Scott Publishing Co., Ltd., 1, Paternoster Buildings, E.C.).

F. J. SAWYER, Hon. Secretary.

Kensington Gore, S.W.

CHRISTMAS AND NEW YEAR PRESENTS.

NOVELLO'S LIST OF WORKS SUITABLE FOR ABOVE WILL BE FOUND
ON PAGES 832 AND 833.

London: NOVELLO AND COMPANY, Limited.

The Musical Times.

DECEMBER 1, 1907.

THE BRITISH MUSEUM LIBRARY.

I.—PRINTED MUSIC.

The British Museum is such an important part of the British Constitution that its comparative youth seems hardly credible. A century and a-half is a very short period in the life of a great nation, yet Great Britain's treasure-house at Bloomsbury is only one hundred and fifty years old. Moreover, this splendid institution owes its origin to a private source. By his will, dated July 20, 1749, Sir Hans Sloane, the eminent physician and naturalist, offered to the Government his extensive collection—natural history, works of art, books and manuscripts—for the sum of £20,000, being £30,000 less than the treasures had cost him. At the death of Sir Hans—on January 11, 1753, in the ninetieth year of his age—the Government accepted the offer contained in that important testamentary document, and in the same year (1753) Parliament passed 'An Act for the purchase of the Museum or Collection of Sir Hans Sloane, Bart. and of the Harleian Collection of MSS. and for providing one general repository for the better reception and more convenient use of the said Collection and of the Cottonian Library and of the additions thereto.' The Cottonian Library was formed by Sir Robert Bruce Cotton, a distinguished antiquary, who received a baronetcy from King James I., and whose fine library was presented to the nation by his great-grandson, Sir John Cotton, in 1700. The books were removed in 1730 to Ashburnham House, Westminster, where in the following year a fire broke out, whereby 114 out of the 958 volumes of manuscripts which the library contained were reported as 'lost, burned, or entirely spoiled, and 98 damaged so as to be defective.' The Harleian Collection of MSS. was formed by Robert Harley, first Earl of Oxford (1611-1724). These three private libraries therefore formed the nucleus of a collection which has become the pride of the nation.

The Government of the day—that is the year 1753—found 'one general repository for the better reception and more convenient use of the said Collection' in purchasing, from the Earl of Halifax, Montague House, situated in Great Russell Street, Bloomsbury, the site of the present stately buildings now so well known as the British Museum. The mansion cost £10,250, and a further sum of £12,873 was expended upon the necessary repairs and alterations, in order to adapt the premises to their new use. (A 'garden view' of Montague House is given on p. 779.) The mansion stood in its own grounds, similar to other large London houses in the eighteenth century, of which Devonshire House, Piccadilly, remains as an

interesting specimen. How was the Government to raise the necessary funds for starting the British Museum? At that time the income tax, earned or not earned, had no existence, and so the usual expedient of the State to raise money was resorted to, with the result that the sum of £300,000 was obtained by a Lottery! It was not until nearly six years after the British Museum Act had been passed that the 'Collections at Montague House' were opened to the public, the actual date being January 15, 1759. The building was only open for three hours a day. Tickets of admission had to be obtained, and small groups of visitors were personally conducted through the building. These stringent rules, which remained in force for nearly half-a-century, limited the number of visitors to sixty *per diem*! One of the original tickets of admission, cast in metal, has been kindly lent by Mr. G. F. Barwick for reproduction in facsimile.



In course of time Montague House proved inadequate to store the rapidly increasing number of treasures. This was especially the case when, in 1821, King George IV. presented his father's splendid library to the nation. Sir Robert Smirke, the eminent architect, was then commissioned to design a receptacle for this royal library, and the magnificent apartment, 300 feet long, known as the King's Library, was erected and opened in 1823. This, the first of the new buildings, was gradually added to by Smirke, and in 1845 Montague House was finally demolished. The stately portico of the present building—finished April 19, 1847—completed the imposing columnar façade, 370 feet in length, and set its seal on Smirke's greatest achievement. In 1881 the Natural History Collections—Zoology, Geology, and Mineralogy—were removed to South Kensington, and in 1888 the White wing was added to the buildings at Bloomsbury.

One very important feature of the British Museum buildings has yet to be mentioned—the Reading Room. At the very beginning the Trustees had considered the value of their literary treasures from a research point of view. On December 8, 1758—a little more than a month before the opening day of the Museum—the Trustees ordered 'that the corner room in the base story be appropriated for the Reading Room, and that a proper wainscot table, covered with

green bays, in the same manner as those in the libraries, be prepared for the same, with twenty chairs of the same kind with those already provided for the several departments of the house.' This furniture proved more than sufficient for the demands first made upon it. Let us see what a distinguished 'reader,' and one of the earliest, has to say on the subject. Writing to the Rev. William Mason on July 23, 1759, the poet Gray says:

I am just settled in my new habitation in Southampton Row, and, though a solitary and dispirited creature, not unquiet nor wholly unpleasant to myself.

The Museum will be my chief amusement. I this day passed through the jaws of a great leviathan that lay in my way into the belly of Dr. Templeman, Superintendent of the Reading Room, who congratulated himself on the sight of so much good company. We were—a man that writes for Lord Royston; a man that writes for Dr. Burton, of York; a third man that writes for the Emperor of Germany or Dr. Pocock, for he speaks the worst English I ever heard; Dr. Stukeley, who writes for himself, the very worst person



MR. GEORGE F. BARWICK, B.A.
SUPERINTENDENT OF THE READING ROOM, BRITISH MUSEUM.
(Photograph by Messrs. Russell & Sons.)

he cd. write for; and I, who only read to know if there were anything worth writing, and that not without some difficulty. I find that they printed one thousand copies of the Harleian Catalogue, and sold fourscore; that they have £900 a-year income and spend £1,300, and that they are building apartments for the under-keepers, so I expect in winter to see the collection advertised and set to auction.

With reference to Gray's remark anent 'the jaws of a great leviathan,' it was literally true that visitors to Montague House passed under the jawbone of a whale set up to form an arch in the entrance-hall!

The gradual and steady increase of 'readers' necessitated several changes in the location and size of the Reading Room. In the year 1838 the room which is now the music-room (see the view on p. 781) was set apart for 'readers,' among them being Carlyle and Macaulay. A young man

named George Grove here copied music and became acquainted with the 'Museum Headache' and the 'Museum flea.' This room and the one adjoining soon proved inadequate to accommodate the rapidly increasing number of readers; to quote from official sources, 'complaints of overcrowding and foul air, and "Museum fleas" became more and more frequent, and the evil to a certain extent worked its own cure (if cure it can be called), by driving away those students who could not struggle against the physical inconveniences and annoyances to which they were exposed.' How was this difficulty to be met? The entire space formerly occupied by Montague House was now practically filled, leaving only the large central quadrangle free to be built upon. To quote further from the interesting little Guide to the Reading Room:

At length, in April, 1852, a plan was suggested by Mr. (afterwards Sir Antonio) Panizzi, then Keeper of the Printed Books, for building a circular Reading Room in the vacant quadrangle and surrounding it with galleries for the reception of books; the plan was approved by the Trustees, reported upon favourably by Mr. Sydney Smirke [son of Sir Robert Smirke], the architect to the Museum, and adopted. It resulted in the erection of the present magnificent circular domed Reading Room, and the spacious galleries with which it is surrounded.

Begun in May, 1854, the present Reading Room was first opened to the public on Monday, May 18, 1857. No description of the building is necessary, for it is known and read of by all men; as a matter of record, however, it may be stated that this dome-crowned and spacious Room—one of the finest in the world—was re-opened on November 1 last, after having been closed for nearly seven months to undergo thorough renovation, the first since its completion fifty years ago. No account of the British Museum, however circumscribed or specialised, would be complete without reference to and acknowledgment of the courtesy and valued assistance 'readers' receive at the hands of the Superintendent of the Reading Room (Mr. George F. Barwick) and those associated with him in the discharge of arduous duties so pleasantly carried out.

When did the printed music section of the British Museum Library begin to be formed? If it is impossible definitely to answer the question, this interesting fact may be recalled: that, six and a-half years after Montague House had opened its doors, Master Wolfgang Mozart presented to the nation his Opus 3! This precious gift—carefully preserved as a 'case book'—bears the following title:

Six Sonates pour le Clavecin qui peuvent se jouer avec L'accompagnement de Violon ou Flaute Traversiere.

Très humblement dédiées à sa majesté Charlotte, reine de la Grande Bretagne. Composées par I. G. WOLFGANG MOZART, Agé de huit Ans. Oeuvre III.

London: Printed for the Author and sold at his Lodgings at Mr. Williamson, in Thrift Street, Soho.

The youthful composer—he was then nine years of age—not only visited the British Museum on that occasion (in July, 1765), but he composed,

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'at the request of the authorities,' so it is said, a piece of music as a memento of his visit. This was a setting of the words 'God is our refuge and strength,' Mozart's only known composition to English words, the autograph of which is attached to the 'Six Sonates' mentioned above.*

These gifts of Master Mozart were acknowledged in the following official letter of thanks to the child's father :

SIR,—I am ordered by the Standing Committee of the Trustees of the British Museum, to signify to You, that they have received the present of the Musical performances of Your very ingenious son, which You were pleased lately to make Them, and to return You their Thanks for the same.

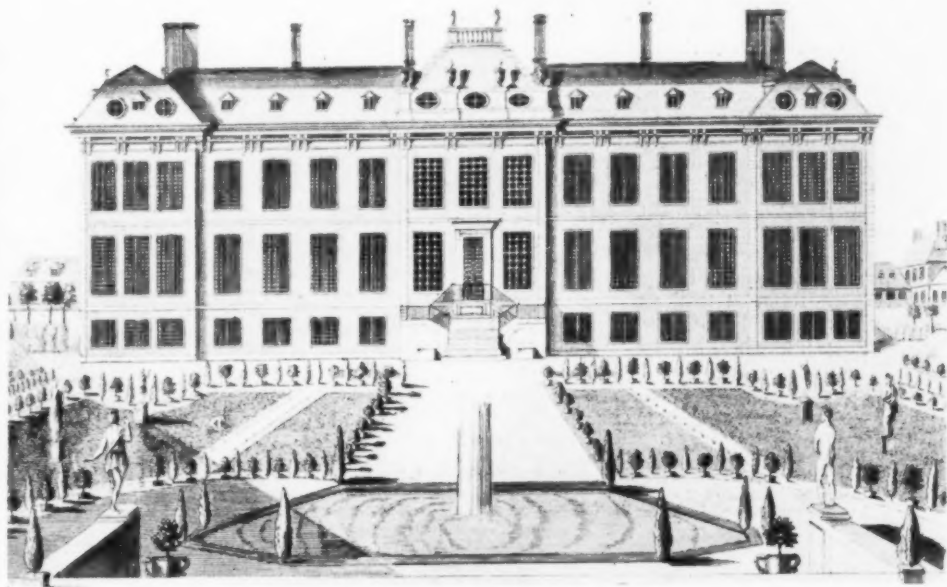
British Museum,
July 19, 1765.

M. MATY,
Secretary.

In 1778 'a number of books on music were presented by Sir John Hawkins' on the completion

accumulated treasures of literature, which offer an inexhaustible supply to the utmost cravings of mental avarice,' the article went on to say :

Notwithstanding the general order and regularity displayed in the arrangement of these immense repositories of learning, and the care, attention, and civility invariably experienced by the visitors from the servants of the establishment, the musician finds that his wants have still to be anticipated. In his department, there is still a '*hiatus maximè defendendus*' in the catalogue. Treasures there are ; but the individual in search of them is in the situation of Tantalus, hearing the gurgling of the ever-living spring, but doomed never to slake his thirst. Your attendant affirms, that there are piles, folios, sheets innumerable of music ; but they are admitted to the bewildered enquirer to be in most admired confusion. You may discover, in your search, abstruse cogitations of the men of old—Morley, Butler, Holder, Playford or Simpson ; although they appear not as yet naturalized to the place. You may meet with authors, who have been treated, perhaps, better than they deserve (but this by way of parenthesis)—Geminiani, Turner, Grassineau, Antonietto, Malcolm,



MONTAGUE HOUSE : THE GARDEN FRONT.

(From an old print in the Crace collection, British Museum.)

of his 'History of Music,' and in 1815 the 'fine collection of books on music,' comprising the Burney collection, were acquired by purchase. It would seem, however, that music was practically ignored for nearly a hundred years after the Museum was opened. In the 'thirties' of the last century public attention began to be called to the neglected state of this section in the Department of Printed Books (to which music officially belongs) in the national library. On February 9, 1838, a leading article appeared in the *Musical World*. After stating that the 'greatest attraction in this vast magazine of curiosities is its

Lampe and Holden. During your assiduous visits, your laborious investigations, you may come in contact with Kollman, Keeble, Shield, Jones, Burney, and Hawkins, with others who have occupied their days in cracking the shell, which encloses the sweet fruit ; and these, with the names before enumerated, will nearly comprise all, perchance, that your industry may collect for your instruction, entertainment, or animadversion.

The means, however, afforded to the student of musical science, in tracing the progress of the art, are very slight. There is no regular series in the works collected in this department ; and of the present state of the art there are really no specimens. Of the oratorio, the anthem, the corale, the opera, the quartet, the symphony, the library affords but few examples ; and on the construction of many of these no information. Handel's oratorios are to be found here ; but where are the oratorios of our countrymen, since his day ? Boyce's cathedral music is included ; but where are the many noble anthem books since published, where the litanies, masses, Te Deums, requiems, oratorios, of the Bachs, Haydn,

* A facsimile of this autograph MS.—headed 'Chorus by Mr. Wolfgang Mozart'—formed one of the special supplements to THE MUSICAL TIMES of February, 1906.

Mozart, Beethoven, Spohr, Cherubini, Mendelssohn; where the operas, quartets, and symphonies, of the six last named? Now that England is producing her organ composers, operatic composers, and instrumental composers; now that a new era has arisen, is it not incumbent on us, to make its achievements a matter of record? Is not the national reputation for musical skill traduced in the theoretical works of our continental neighbours; the very names of our most celebrated writers omitted in their histories of the art; and no style, or school, assigned to us, simply because there exists no sufficient public avenue, through which the learned foreigner can readily obtain access to the necessary means of information? Surely no exertions should be spared to place sterling merit in the most conspicuous position.

We would suggest that what music is at present contained in the library of the BRITISH MUSEUM, may be classified and indexed; that copies be made of the interesting MSS. in the libraries of the universities, and that all standard publications, be demanded, or purchased, as they successively appear.

This 'leader' does not seem to have had any effect, for later in the year Joseph Warren, a zealous antiquary, wrote a letter to the *Musical World* (September 6, 1838), deploring 'the want of a classed catalogue of reference' in regard to music. 'Is not this shameful in an institution, the express object of which is the preservation of the literary remains of art and science, of all ages, and of all countries?' he asks; and again, 'Is it the supineness of the Trustees, or of any of the officers connected with the establishment?' Warren's letter, although again supported by an 'editorial,' was apparently without result. In the following February the *Musical World* stated that 'the classification of the musical MSS. in the British Museum is now in progress,' but nothing is said about the printed music. Two years later, Joseph Warren again returned to the charge of neglect in a letter addressed to the *Musical World* (April 8, 1841), which is headed 'Neglect of the music deposited in the National Library in the British Museum.' He says:

SIR,—Some time has elapsed since I wrote to you respecting the state of the Museum Library: I had hopes that, ere this, something would have been done regarding classifying, and properly cataloguing, the music contained therein, but am sorry to say that the state of things is not any better; if anything, they are worse; for instance, on referring to the general catalogue to obtain a sight of several musical works, and having written out the respective tickets with the *press marks*, after the lapse of half-an-hour, the tickets were returned to me with this mark, "Moving," crossed in pencil. Upon enquiring the reason why I could not have the books, I was told, that 'unless I obtained the *new press marks* I could not have them, as the books were being removed from the old to the new presses.' Upon again referring to the catalogue, I found that the new press marks had not been put to the works I wanted, and that only here and there a book appeared with the new press marks. This has been the state of things at the British Museum for this last two years, and so often have I written for the same books, and have always the same answer returned, that I am tired of applying any more for them, and would sooner purchase the books I want, were they to be obtained, than trouble them any more. I beg to ask, if this is a proper state of things in the (what ought to be) principal library in England?

He then refers to some of the rare books by venerable masters—e.g., those printed by Petrucci, &c.—which, according to Dr. Burney, were in the Museum collection, and goes on to say:

To obtain a sight of the above noble compositions, by the early contrapuntists, I have frequently referred to the catalogues, and made enquiries, but in vain; no reference

appears, and no one can give me any information respecting them; on the contrary, I have myself been referred to by the attendants on the readers, from other parties who also wished to see them, as if I alone knew anything about the books or had the reference. Such is the state of things in the department of printed books; the MSS. part I must reserve my strictures on, in another letter, and shall also point out several portions from private collections that ought to have been purchased for the library, that have been dispersed at public sales within these last hundred years.

I remain, dear Sir, yours truly,
20, Conduit-street, Regent-street, JOSEPH WARREN.
March 22, 1841.

Warren's letter is thus editorially endorsed:

[We are grateful to Mr. Warren, and so should the public be, for his zeal in detecting, and his endeavours to correct, the shameful neglect of much of the valuable stores of our National Library, and of the printed and MS. music in particular—a neglect that deserves to be considered wilful, after the repeated public and private remonstrances that have been made, which is daily hastening the destruction of the most precious documents, and which, as far as music is concerned, renders the collection utterly useless. We most earnestly invoke the attention of the House of Commons to the matter, when the annual grant for the support of the institution shall come to be voted; and we trust that such of our readers as possess any parliamentary influence will not fail to move their short memoried *sitting* friends towards some amelioration of the evil.—ED. M. W.]

Warren had a warm supporter in William Chappell, who appears to have petitioned the Trustees that something should be done in regard to cataloguing the music. The *Musical World* again furnishes the desired information in the following extract from the issue of December 9, 1841, which speaks for itself:

CATALOGUE OF THE MUSIC AT THE BRITISH MUSEUM.—The memorial drawn up some time since by Mr. Chappell, and signed by a very large number of the musical profession, entreating that the great accumulation of music in the library of the British Museum should be properly arranged for reference, and catalogued in the same manner as are the literary works, the prints, &c., of the same collection, has been at length attended to, and T. Oliphant, Esq., is appointed musical librarian. Without questioning the musical pretensions of this gentleman, who is doubtless as much as any one qualified to the examination of title-pages and the criticism of book-covers, we must most earnestly censure the appointment of T. Oliphant, Esq., or of any other amateur, to one of the very few government offices, if it be not the only one, which it falls within the province of a musician to fill. T. Oliphant, Esq., interferes too much already with the interests and pursuits of the profession by his dabbling in Madrigalian resuscitations, textual new versifications, and vapid Germanic naturalization, without intercepting the very little easy and dignified bread and butter which it is in the power of government to rain into the mouth of a musician; and we anxiously inquire in what peculiarities consist the appointed librarian's qualifications for the office?

This paragraph prompted a letter, also editorially endorsed, which appeared in the following week:

MUSICAL LIBRARIAN TO THE BRITISH MUSEUM.

SIR,—Having been asked by many musical friends who were the candidates for the office of Librarian to the British Museum; and not obtaining the information, you, Sir, will confer a favour on myself, and other of your numerous readers, by furnishing their names.

Yours, &c.
Brompton, Dec. 13 [1841.] C. O.

[The appointment of T. Oliphant, Esq., to the best of our knowledge, was not settled by election, but was entirely an affair of private interest. This gentleman is so completely an *amateur*, even in his antiquarian researches, that his qualifications are as questionable as we think his appointment unjust.—ED. M. W.]

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It is hardly necessary to say that in the present day the above trenchant quotations would be considered libellous.

Reference must now be made to the 'Annual Returns' of the British Museum. Previous to the year 1839 (that is, the Return dated 1840) this Blue Book had no reference whatever to the library in respect of the accessions, cataloguing, &c.: it was merely a statement of accounts and of no literary or artistic interest whatever. Two more years elapsed before music was mentioned, namely in the Return dated 1842 (for the year ending December 31, 1841), which contains the following information:

Of the Musical Collection, 245 titles have been written between the 25th November and the 11th December.

Thus it may be inferred that Oliphant began his work of cataloguing on November 25, 1841. At

Panizzi, then Keeper of the Printed Books, was under examination. The Earl of Ellesmere was in the chair, and his fellow Commissioners included the Bishop of Norwich (father of Dean Stanley) and 'Mr. Milnes,' afterwards Lord Houghton. Question 4040, put by the chairman, was to this effect: 'Have you a large collection of music in your charge?' To this Panizzi replied:

Yes; that is again a collection which has recently been made. The Trustees asked whether it was right to have a collection of music. I thought it was, both because it is done in other countries, and because by the Copyright Act we have a right to the music, and we got it from Stationers' Hall under the old Act of Parliament, and now have it direct from the publishers; and therefore, as the Trustees took it in, I thought they ought to keep the collection up and good. There was a large quantity of this music which had come in by copyright, but which had never been catalogued, or a list made of it, since it came into the Museum. A gentleman of the name of Bean, I think, took



THE MUSIC ROOM, FORMERLY THE READING ROOM FREQUENTED BY CARLYLE AND MACAULAY.

(From an old print kindly lent by Mr. G. F. Barwick.)

the end of the year 1842, under *Additions*, the Return stated that:

The musical works are 550, comprised in 750 volumes or parts; 724 of which have been received by copyright, and 26 purchased.

We now pass on to an important link in the chain of historical information concerning the music at the British Museum and its catalogue. In the years 1847-48 a Royal Commission was appointed to inquire into the management of the Museum. The copious evidence given on that occasion is preserved in an interesting Blue Book, one of the most notable witnesses being, 'T. Carlyle, Esq.' On July 5, 1848, Mr. (afterwards Sir Antonio)

care of it formerly; afterwards it was left to accumulate unarranged. The Trustees, at my request, appointed a gentleman to make a catalogue of this music; and when he came to catalogue the music that had come by copyright, he found that many of the works sent were imperfect; that in some cases the publishers had sent in only the title-page, for instance, or had sent in two or three leaves of proofs, and not the book itself. In some cases, when it has been considered worth while, though in very few cases, those volumes have been completed, but besides that, other music has been bought. For instance, there was not a collection of Handel's works here, and that is one of the articles I have bought myself for the Trustees. The Trustees asked for a plain and short way of cataloguing this music. I suggested, with the advice of a gentleman who understood the subject, a short way of cataloguing it. The Trustees passed a resolution that that should apply not only to the printed, but to the manuscript music. I said they had better try

whether this plan would answer for the manuscript music, because we had considered it only for the printed music; and I suggested that Mr. Oliphant, who is the gentleman that catalogues the music, should try how the rules, applied to the manuscript music, would do; and the Trustees ordered him to catalogue the manuscript music immediately, and he catalogued all the manuscript music at once, but I do not know on what plan. I did not understand that that music was to be at once catalogued, but that it was desirable first to try that system, to see how it worked for manuscript music.

The remaining questions and answers, covering the subject of music, speak for themselves:

4041.—Is there any catalogue printed?

Yes, of the manuscript, not the printed music; and this is also ready, exactly like that of the maps, to be transcribed for the use of the public.

4042.—(*The Lord Advocate.*) Which is ready?

The catalogue of the printed music; but the question whether it ought to be printed or not is a question which embraces the whole question of printing catalogues of increasing collections.

4043.—(*Chairman.*) Are you quite clear in your opinion that it is desirable to continue the collection of music by copyright?

I think so now, because that collection is much better since the new Copyright Act is come into operation. The collection has much improved; the publishers do not send only title-pages, or two or three leaves with the title only of a work; they send the real works complete, such as they are.

The sting, 'such as they are,' at the end of Panizzi's evidence as to music, will not escape notice. At all events something was being done, if slowly. It was not, however, till the year of the Great Exhibition that a catalogue of the printed music seems to have been available. To quote from the excellent 'Handbook to the Library of the British Museum' (1854), compiled by Richard Sims, a former officer of the Museum and a most trustworthy authority:

An excellent catalogue, formed by Mr. Oliphant, was placed in the Reading Room in January, 1851. It is in manuscript and bound in forty-five volumes, folio, together with an *Index of 'Authors of Words,'* in twelve volumes, folio.

The successors of Thomas Oliphant (who prepared a printed catalogue of the *manuscript* music in 1842) as officers in charge of the printed music were Messrs. E. A. Roy, Campbell Clarke and Charles Evans. It is in the recollection of Mr. R. E. Graves—a retired officer of the Museum who became an assistant librarian in 1854—that when Mr. Evans was appointed 'nothing had been done' and that the arrears consisted of 'enormous stacks of music' waiting to be catalogued!

Even as late as 1877 the state of the music library was anything but satisfactory. In the discussion following a paper read before the Musical Association on December 3, 1877, by Dr. W. H. Cummings, on 'The formation of a National Musical Library,' attention was called to the subject and a memorial was sent to the Trustees. The fifth volume of 'The Proceedings of the Musical Association,' under the Report of the year 1877-78, thus records the result of the memorial:

At the close of the paper 'On the Formation of a National Musical Library,' read by W. H. Cummings, Esq., an important discussion and interchange of opinion among those present led to a resolution proposed by Major Crawford, seconded by Otto Goldschmidt, Esq., and carried unanimously,—

That the Council be requested to prepare a Memorial to the Trustees of the British Museum calling their attention to the want of an index catalogue or other means of more ready reference than at present exists, and to the deficiencies and imperfections of the collection of manuscript and printed music and musical literature in the Museum: such Memorial to be submitted for signature to the various recognised Musical Institutions.

In accordance with the above resolution your Council prepared the following Memorial, which was signed by a large number of leading professional and amateur musicians, and was forwarded to the Trustees of the British Museum:—

TO THE RIGHT REVEREND AND THE RIGHT HONOURABLE THE TRUSTEES OF THE BRITISH MUSEUM.

We, the undersigned, desire respectfully to call the attention of the Trustees to the present condition of the musical collection in the Library of the British Museum.

It is scarcely necessary to point out the importance of all that appertains to the art and science of music, and how enormously that art has risen in general estimation in recent years; but your memorialists feel that the national collection is not so complete and comprehensive as it might be; and that the arrangements in connection therewith, and the facilities for studying the same, have not kept pace with the constant advance and interest of the general public and the pressing necessities of students. Your memorialists venture respectfully to suggest that it would be a great convenience to students—

(1.) If the collection of music and musical literature were made more complete than at present.

(2.) If a special and separate catalogue of music and musical literature, both printed and in manuscript, were prepared.

(3.) If in addition this catalogue could be printed and sold, as was the case with that of the manuscript music prepared by Mr. Thomas Oliphant in 1842.

The reply to this Memorial was by letter addressed to your Honorary Secretary:—

SIR,

June 24, 1878.

I have had the honour to lay before the Trustees of the British Museum your letter of the 28th ult., and the memorial which you forwarded to me therewith from the Musical Association; also printed copies of a Paper read before the Musical Association in December last by Mr. W. H. Cummings. The Trustees have directed me to acquaint you for the information of the Musical Association, that for some years past great efforts have been made to improve and enlarge the collections of music and musical literature, both printed and manuscript, in the British Museum, and that very considerable additions have in fact been made to those collections; that there has been for many years past a separate catalogue of music which comprises 372 volumes, two catalogues and two copyists being employed thereon, and at least two thousand new entries being made annually.

I may add, all music received in the Museum is made available for readers within one week of its receipt; and that every assistance is afforded to students in their researches.

In regard to the proposal of the memorialists that a catalogue of music and musical literature should be printed, I am to acquaint you that the Trustees feel that they must postpone the consideration of this subject.

I have the honour to be, Sir, your obedient servant,

(Signed) J. WINTER JONES.

JAMES HIGGS, Esq.,

Hon. Sec., Musical Association.

The Council of the Musical Association rejoice in being the medium for giving publicity to the official statement as to the present facilities enjoyed by musical students, as they feel that such facilities are far in advance of the personal experience of many at a not very remote period. The Council still hope, and recent public statements justify the hope, that the Trustees may be able to grant before long those further facilities for which the Memorial prayed.

This was before the music at the British Museum was placed under the wise and efficient administration of Mr. W. Barclay Squire.

F. G. E.

(To be continued.)

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BYRD'S FANTASIA IN C

AN EARLY STUDY IN THEMATIC DEVELOPMENT.

It has been the custom to speak of the Fancies of the late Tudor and early Stuart periods as the outcome only of wanderings upon bye-ways of art that led nowhere. The term 'bye-ways' was used in this connection by Sir Hubert Parry in his lectures at the Royal Institution in the spring of 1900, and in the main it fitted the Fancies as well as the other tentative forms which the lecturer included in his survey. The Fancies (or Fantasias) of the 17th century were to a large extent vague, formless, and indicative of an almost pathetic desire to speak in an unfamiliar tongue; but there were exceptions,—accidental successes, perhaps, amongst many dreary failures. Some examples for strings by Gibbons compel admiration, apart from their antiquarian interest; other specimens by William Byrd, Peter Phillips and Giles Farnaby show remarkable intuition for the true instrumental style in clavier-music. But, as far as my researches have gone, there seems to be no other single specimen with so many points of interest, both in its Form, in the broader sense of the term, and in the smaller details of thematic development, as Byrd's *Fantasia in C*, in the Fitzwilliam Virginal Book.* Moreover, the work has dignity, breadth and brilliance far beyond most of its compeers, and claims no mere respect on account of age, though this also is due when we remember that its composer was laid to rest, at the venerable age of eighty-five, close upon a century before 'Das wohltemperirte Klavier' appeared.

Byrd's *Fantasia* is in three main divisions:

- I. Eighty-six bars, during which one subject and its derivatives receive varied contrapuntal treatment, with occasional bits of pure harmonic work.
- II. Forty-six bars, a Free *Fantasia*, in the florid *Toccata* style.
- III. Twenty-seven bars, a review of themes of Section I., with surprising new treatment.

In the original MS., the bars are of uneven lengths, but have been divided into regular bars of two minims in an edition for organ which will shortly be published,† and their numbers will correspond with this analysis.

The most remarkable features of the work are its persistent use of one subject (Ex. 1) and the derivation of practically all thematic material (excepting mere passage work in the middle section) from that subject:

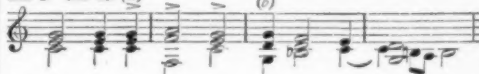
Ex. 1. Bar 1.



After a double-bar, with repeat marks, comes Ex. 2. This seems to be new, but Ex. 2 (a) has an echo of the last three notes of Ex. 1 (b), just as,

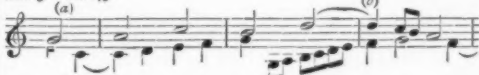
in a similar place after the first double-bar of a sonata movement, an echo of some small feature, preceding, is chosen by later composers to lead a new departure:

Ex. 2. Bar 26. (a)



Ex. 2 (b) is also reminiscent of Ex. 1 (c), as also is Ex. 3 (b), while Ex. 3 (a) is a free *canonizans* augmentation of Ex. 1 (b), accompanied in its third bar by part of Ex. 1 (a):

Ex. 3. Bar 45.



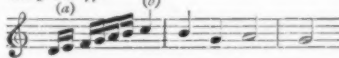
Ex. 4 is another derivative of Ex. 1 (c):

Ex. 4. Bar 66.



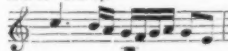
while Ex. 5 acknowledges on its face the parentage of Ex. 1 (a) and (b):

Ex. 5. Bar 77.



The Free *Fantasia* begins with Ex. 6:

Ex. 6. Bar 87.



and, after running its due course, this florid section leads to what is in some ways the most interesting portion of the composition, because of its modernity of spirit, namely the third section, in which the materials of the first section again come into use. Ex. 7 (a) obviously grows out of Ex. 5 (b), and is first used in four-voiced counterpoint, in close stretto:



Ex. 8, a codetta to the four-part working of Ex. 7, again reminds us of Ex. 1 (c), 2 (b), 3 (b), and 4:



Ex. 9 shows us the theme of Ex. 7 in the bass, accompanied by the upward scale of Ex. 5 (a), which is itself a diminution of Ex. 1 (a), and to which is now added the quaint turn which appears at the third beat of Ex. 6:

Ex. 9. Bar 145.



* Vol. i., p. 406. Edited by J. A. Fuller Maitland and W. Barclay Squire. Breitkopf & Haertel, 1895.

† By Messrs. Novello.

Ex. 10 brings the notable achievement to a close with a final echo of Ex. 7 (b), in simultaneous augmentation and diminution :

Ex. 10. Bar 157.



The foregoing analysis by no means exhausts even the artifice which abounds in this old masterpiece; but more than all the triumph of workmanship is the art that conceals art, by means of which this Fantasia can make its appeal as pure music, without apology for age, after three centuries of repose.

JOHN E. BORLAND.

Occasional Notes.

*There's music in the sighing of a reed ;
There's music in the gushing of a rill ;
There's music in all things, if men had ears ;
Their earth is but an echo of the spheres.*

BYRON.

From THE MUSICAL TIMES of fifty years ago :

THE ST. JAMES'S HALL.—The Directors of the St. James's Hall Company (Limited) beg to inform the Public Musical, Scientific, and other Societies, that they are now prepared to receive proposals for the hire of the Great and Minor Halls. They would particularly claim attention to the unequalled position of the St. James's Hall, situated between the two great thoroughfares of the West-end of London, and with main entrances in Regent-street and Piccadilly.

The Directors are enabled to fix the opening of the Hall for Monday, the 1st of March, 1858. Applications to be made to the Secretary of the St. James's Hall Company (Limited), at the temporary offices, 25, Golden-square.

By order of the Board, GEORGE LESLIE, Secretary.

Sir Edward Elgar's First Suite for Orchestra is entitled 'The wand of youth,' and consists of seven movements severally named: Overture, Serenade, Minuet (old style), Sun dance, Fairy pipers, Slumber scene, and Fairies and giants. The pieces were originally written to a child's play for the entertainment of the composer's family in 1869, when Sir Edward was only twelve years of age, and they were played by his brothers and sisters on various instruments. Needless to say that the Suite, dedicated 'to my friend, C. Lee Williams,' has been entirely re-scored and revised for its first performance at the Queen's Hall Concert on December 14, an occasion which will be anticipated with interest. We understand that a second Suite is in preparation.

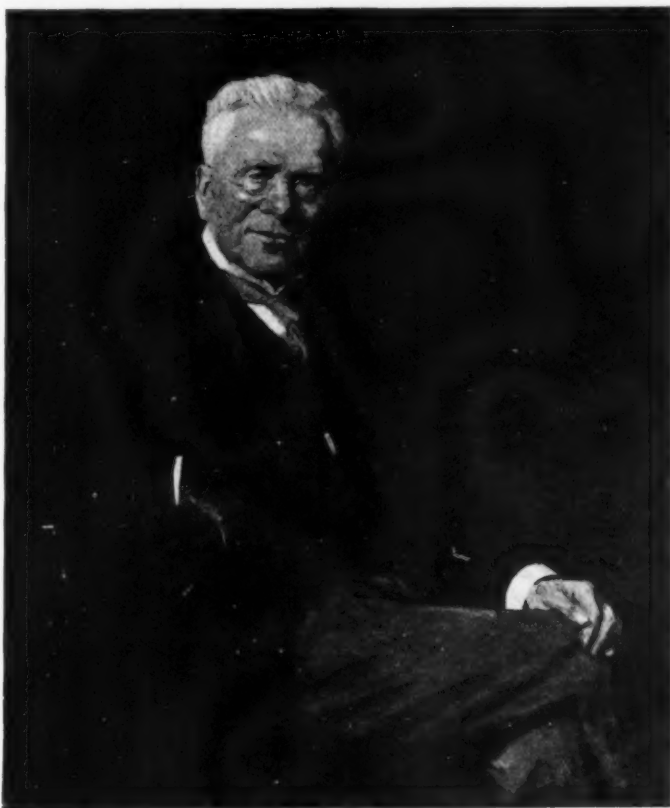
Dr. Saint-Saëns has been honoured at Dieppe, in the inauguration, on October 20, of M. Marquette's statue of the French master, offered to the town by Madame Carnette. The composer thanked the lady and other friends who had given him so cordial a reception. Madame Suzanne Belda recited an Ode à Camille Saint-Saëns by M. G. Lebas, and a Saint-Saëns programme was performed.

Shelley's oft-set-to-music lines, 'I arise from dreams of thee,' first appeared anonymously in a magazine called *The Liberal*, in 1822. There the poem of the stanzas is headed 'Song, written for an Indian Air,' altered in the Posthumous Poems to 'Lines to an Indian Air.' In the *Athenæum* of November 2, Mr. H. Buxton Forman, the great authority on Shelley, with good reason suggests that the poem owes its origin to Sophia Stacey, whom the poet met during his sojourn at Florence in 1819, and to Mozart's duet 'Ah perdona' from the opera 'La Clemenza di Tito.' Professor Dowden says that Shelley 'was drawn towards the King's Theatre, and soon became an ardent lover of Mozart.' On July 12, 1817, 'La Clemenza di Tito' was performed at the King's Theatre, when Shelley became familiar with the beautiful duet, the words of which he wrote on the same sheet of paper as his own copy of 'I arise from dreams of thee,' the manuscript of which was sold by Messrs. Sotheby on July 27. For further details our readers are referred to the *Athenæum* of August 31 and November 2, containing two informing articles by Mr. H. Buxton Forman on this interesting subject, in which he says: 'It seems to me clear that, if we are to associate with the genesis of that delicately passionate poem any particular person and tune, the person must henceforth be Sophia Stacey, and the tune the main melodic trend of Mozart's "Ah perdona."'

The Metropolis is gradually coming to its own in the way of competition festivals. There always have been some minor events of the kind, but, except at Stratford in the far East, there has not been, until recently, any organization specially designed to promote this type of popular musical education on a permanent basis. We have now five strongly constituted societies formed for the purpose of stirring up different sections of the Metropolitan district. First, there is Stratford (secretary, Mr. J. Graham, 113, Station Road, Chingford), which for many years has dug and delved into the Essex end of the suburbs, and now has cast longing eyes to the districts nearer the Bank. Then there is the new festival which is being instituted mainly by the exertions of Miss Edith Barran (20, Queensberry Place, S.W.), which is specifically for what is generally meant when the East of London is referred to, viz., the teeming population of Whitechapel, Spitalfields, Shoreditch, Poplar and the E.C. City district itself. This project is influentially supported, and there is every prospect of great success. The festival will be held in the People's Palace, Mile End, on May 9, 14, 15, 16, 1908. South London is admirably catered for by the society brought into being by the remarkable exertions of Mr. T. Lester Jones (49, Terrace Road, Upton Manor, E.). This festival will be held in the Battersea Town Hall towards the end of March, 1908. The Herts and North Middlesex festival announces its second gathering to be held in the Alexandra Palace on February 28 and 29, 1908. Here the suburbs of North London as well as numerous rural districts are appealed to. Lastly, there is the Kensington competition, which, at first confined to ladies' choirs and next to orchestras and mixed-voice choirs, is now expanding its scheme to include schools, &c. No doubt some of these organizations will overlap in their districts, but this is not a matter of much moment. There should be ample room for a score or more festivals to meet the needs of London's five or six million inhabitants.

Mr. Albert Coates, the young English conductor of the Elberfeld Stadttheater, has been appointed Kapellmeister at the Dresden Royal Opera House, in succession to Hofkapellmeister Malata.

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MR. FRED. R. SPARK, J.P.

HONORARY SECRETARY OF THE LEEDS MUSICAL FESTIVAL FROM 1877 TO 1907.

(Photographed from the presentation portrait painted by Sir George Reid, R.S.A.)

'Honour to whom honour is due' was fully justified at Leeds Town Hall on November 8, when the Lord Mayor (Mr. Joseph Hepworth) presented Mr. Fred. R. Spark with his portrait, painted by Sir George Reid, R.S.A. The presentation was some acknowledgment of the splendid services rendered by Mr. Spark in connection with the Leeds Musical Festival, with which he has been connected for half-a-century, the last thirty years as honorary secretary and manager; and also of his interest in the Workpeople's Hospital Fund, which he founded in 1887 and whereby no less a sum than £150,000 has been raised, of which £130,000 has been devoted to the medical charities during the past twenty years. No wonder that the Lord Mayor of Leeds characterized this Fund as 'one of the grandest institutions' in that city. Mr. Spark, in acknowledging the gift, said that the honour was one which he little expected. He had never gone into any work with any idea of reward. The painting he would look upon for years as an embodiment of personal friendship. Mark Twain had said that 'Fame, riches, titles—they are all dust compared with affection.' It was this esteem and affection which was to him (Mr. Spark) most valuable. He had held some forty different positions in the city, but he had never shirked the work attaching to any one of them. So long as he lived he hoped he would retain the good and affectionate feeling which had been shown to him.

Dr. Edward Bunnett has been somewhat similarly honoured at Norwich, when, in the Guildhall of that city, he was presented by the Mayor (Mr. W. R. C. Howlett) with a testimonial which comprised a silver salver, a purse of one hundred guineas, and a bound volume containing the names of the subscribers. The salver, a beautiful piece of plate made from an 18th century model, bears the following inscription:

Presented to Edward Bunnett, Esq., Mus. Doc., F.R.C.O., by the Committee of the Norfolk and Norwich Musical Festival and other friends on his retiring from the office of organist, which he held with distinction from 1872 to 1905.

In heartily thanking the donors for these gifts, Dr. Bunnett, who was very cordially received, said that as a cathedral chorister he sang at the Norwich Musical Festival in 1845. He had never been absent from any subsequent festival, and since 1872 he had acted as organist. He would still continue to discharge his duties as Corporation organist, and he had no intention of severing his connection with the musical life of Norwich with which he had been so intimately connected for the long period of sixty-four years, having entered the cathedral choir in the year 1843. A biographical sketch and portrait of Dr. Bunnett appeared in THE MUSICAL TIMES of June, 1907, page 381.

Enormous prices were realized at the auction sale of musical autographs held by Liepmannsohn at Berlin on November 4 and 5. The manuscripts, which came from the collections of Julius Stockhausen, Wilhelm Taubert and Maurice Schlesinger (of Paris) were of supreme interest. Subjoined are some of the 'Lots' and the amounts at which they were sold:

BEETHOVEN. Pianoforte Sonata in E (Op. 109) -	800
String quartett in F (Op. 135) -	735
'Musik zu einem Ritterballet': an unpublished pianoforte score, written by Beethoven at about the age of twenty, being his first purely orchestral composition -	250
A 'conversation-book' of the year 1825, containing only four lines in his autograph -	90
Portrait, with autograph dedication -	43
BERLIOZ. The Marseillaise, arranged for full orchestra and chorus -	55
BRAHMS. His own arrangement for pianoforte duet of the Symphony in D (Op. 73) -	85
Orchestral arrangement of Schubert's song 'An Schwager Kronos,' unpublished -	45
Variations on a Hungarian melody (Op. 21, No. 2), composed at the age of twenty-one years (this is signed 'J. Brhms') -	45
CHOPIN. Waltz in E flat (Op. 18) -	140
Four Mazurkas -	90
HALÉVY. The opera 'La Juive' in full score -	152
HAYDN. An interesting letter to Artaria, of Vienna, his publisher -	51
LISZT. 'Rémiscences des Huguenots' (Op. 11) composed at the age of twenty-seven years -	25
MEYERBEER. 'Robert le Diable,' Act I, together with a hitherto unpublished scene -	50
SCHUBERT. Variations for pianoforte and flute (Op. 160) -	229
Dance, for pianoforte, unpublished -	60
SCHUMANN. Etudes symphoniques (Op. 13) -	60
'Des Sängers Fluch' (Op. 139), full score -	35

Beethoven, it will be seen, is head and shoulders above the rest of the great men in the prices his autographs realized as he is in his creative achievements. But the above amounts, great as they are, pale into insignificance when compared with the sum of £2,100 which Mr. Karl W. Hiersemann, of Leipzig, asks for the autograph of Beethoven's 'Thirty-three variations on a waltz by Diabelli' (Op. 120).

At Messrs. Sotheby's sale of autographs on November 8, three letters written by Mendelssohn realized £3 10s., £2 5s., and £1 12s. respectively. The first of these communications was to Planché, criticizing the words of an opera he had submitted to the composer; the two other letters were in German. Two lines of music written by Mendelssohn and dated 'Birmingham, 26th August, 1846'—the day 'Elijah' was produced—were sold for £5 10s. A fine letter of Wagner's, dated February, 1847, with portrait, realized £5 12s. 6d., a Brahms letter, with two others (one written by Shield) were sold for £4 5s., while a Meyerbeer letter was knocked down at four shillings!

November 4 was the sixtieth anniversary of the death of Felix Mendelssohn-Bartholdy, of which, at least, due notice was taken at Berlin. The composer's grave in the old cemetery close to the Hallethor was richly adorned with palms and evergreens, and a memorial concert was given by the Stern Choral Society, under the direction of Oscar Fried, when the programme included the 'Hymn of Praise,' 'Walpurgis Night,' and the Violin concerto, with Herr Burmester as soloist. The anniversary appears to have passed unnoticed in England.

Sir George Martin has been elected President of the Madrigal Society. An excellent choice.

Cape Town has reason to be proud of its musical achievements. The recent annual Cape Town Municipal Choral Festival—held in the City Hall during the first week in August—was even more successful than those previously held. The programme of the five concerts forming this enjoyable music-making included Mendelssohn's 'Elijah,' Berlioz's 'Faust,' and Elgar's 'King Olaf.' The orchestra (80 players) and chorus (350 voices)—formed by the combined choral societies of Cape Town and suburbs—co-operated in giving some remarkably good performances to large and keenly-appreciative audiences, including the Governor of the Colony. In regard to the soloists, specially engaged from England, it is only necessary to mention their names to show that the thing is well done in Cape Town: Miss Perceval Allen, Mr. Lloyd Chandos and Mr. Albert Archdeacon. Moreover, as the festival is under the auspices of the Corporation, the Municipality accepts full responsibility under this important head, though there is not much, if any, anxiety in this respect. These gratifying results are for the most part due to the energy and tact of Dr. Barrow Dowling, the able conductor of the festival and a much esteemed musician of Cape Town. For many years he had to fight an up-hill battle in order to realize his artistic ideals, but he has conquered in a manner which calls for sincere congratulation and good wishes for future efforts. Preparations are already being made for a similar festival to be held next year; and it is hoped that before long—say, in 1909—Dr. Barrow Dowling, his orchestra and chorus, and the soloists from England, will together make a concert tour through Cape Colony, whereby the inhabitants thereof will be enabled to listen to masterpieces of choral and orchestral music worthily performed.

How long should a concert last? We have a fairly extensive acquaintance with concert-goers, and our observation is that two hours are all-sufficient for the assimilation of good music finely performed, and much less if the interpretations are poor. This is particularly the case with regard to orchestral concerts, and in this connection we note with gratitude that Dr. Richter, in arranging the programmes of the London Symphony Orchestra concerts, seems to share our experience and opinion. The two concerts of this organization, noticed on p. 808, concluded at about ten o'clock. It would be interesting to know whether any complaints as to short measure have been received by the concert-givers, and, if so, whether they equal in intensity the many private protests constantly made at the excessive length of similar concerts given under other auspices. It may be said that it is easy to go away when one has had enough. But suppose, as is often the case, the later items in the programme are novelties or favourite works that one specially wants to hear? In this connection may we express the hope that the Philharmonic Society, whose enterprise in the coming season deserves the hearty support of Metropolitan musicians, will take steps to bring into the region of fact the announcement as to the time of conclusion that appears with commendable hardihood in the programmes? As it is, the much augmented interval, harmonious as it is, might with advantage be diminished.

Sir Charles Santley is the first instance of a vocal Knight. The veteran baritone is to be warmly congratulated on this distinction, one of the most popular of the 'birthday honours' bestowed by his Majesty the King.

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Of musical discoveries there seems to be no end. Songs by Lortzing, pieces by Paganini, have recently turned up, but of more important names may be mentioned Mozart, to whose hitherto unknown Violin concerto reference is made on p. 808. In addition to the foregoing, Beethoven's 'Elf Wiener Tänze' have been not only recently published by Messrs. Breitkopf & Härtel, but they were also performed at the third subscription concert given by the Hambourg Quartet on November 19, at Bechstein Hall. These dances are supposed to be identical with those mentioned by Schindler, in the earliest edition of his Biography of Beethoven, as having been written by the master for some musicians who played at an inn near Mödling, where they met the composer. They are preserved among the archives in the Thomasschule, Leipzig, and have long been known, but regarded as probably the compositions of Weber. Dr. Hugo Riemann, however, has examined them, and from internal evidence he has come to the conclusion that Beethoven wrote them, and his reasons he gives in the recent publication of which he is the editor. The dances consist of waltzes, minuets, and Ländler, or 'Ländler,' as they were named. The music is scored for strings and wind instruments. The music is interesting, though, as one might expect, it does not represent the great Beethoven of the 'Missa solennis' period, a work upon which he was engaged in 1819, the year in which he is supposed to have written the dances in question.

The striking success of Madame Tetrassini in 'La Traviata' and 'Lucia' at Covent Garden is a reminder that *il bel canto* is not as dead as many of the younger generation of opera-goers had supposed. Nothing in art that has ever been really alive—alive, that is, with true human feeling—can die; and the application of this truism to the present case is that the old and honourable art of *il bel canto* has been, and to all appearances will be again, the vitalising factor in opera. It has been charged with being a weakness and a snare; performances of the old Italian masterpieces have been sneered at as 'concerts in costume,' and such mistresses of *agilità* as Jenny Lind and Patti have been disparaged as mere vocal gymnasts; but their triumphs have demonstrated, as Madame Tetrassini's are doing, that even *fioritura* are more than decorative—that they have an essential place in the dramatic scheme of which they are part.

'The Proceedings of the Musical Association' (33rd Session, 1906-7) have now been issued. The following is a list of papers read and the authors thereof:

The sackbut - - - - -	Rev. F. W. Galpin.
Spanish music - - - - -	Rev. Henry Cart de Lafontaine.
Carl Philipp Emanuel Bach	Miss Emily R. Daymond.
The Antient Concerts, 1776-1848	Mr. James E. Matthew.
The emotional appeal in instrumental music	
	Dr. T. H. Yorke Trotter.
The English organ of a hundred years ago	
	Dr. Charles W. Pearce.
French Opera before 1750 - - - - -	Dr. John E. Borland.
Some thoughts upon the position of Johannes Brahms among the masters of music	Dr. H. A. Harding.

America ought to be a musical country. In the year ending June last the entries in the Government Copyright Bureau at Washington were 120,000 in number. Of these, 'musical compositions' headed the list with 31,401, 'periodicals (numbers)' coming next with 23,078.

Dr. E. W. Taylor, a native and a much esteemed musician of Stafford, has been elected Mayor of that town. Congratulations to Dr. Taylor.

Mr. G. T. Smith, of Birmingham, is probably the oldest living member of the Birmingham Festival Chorus, for he took part in the meeting of 1843, when Crotch's 'Palestine' was performed and Dr. S. S. Wesley, as solo organist, gave a remarkable display of his powers in playing 'O ruddier than the cherry' as a pedal solo. Mr. Smith writes: 'I have the first number of THE MUSICAL TIMES, and although in my eighty-seventh year, I am thankful to say that I can both play and sing now.' Who can estimate the enjoyment our veteran correspondent has derived from music? May it ever be a solace and delight to him in the eventide of his long life!

Ninety-six competitors entered for the prize of twenty guineas offered by Mr. W. H. Ash on behalf of the Worshipful Company of Musicians, of which he is a Liveryman, for the words of a Marching Song. The prize has been awarded to Captain W. de Courcy Stretton, late of the Royal Artillery. Sir Edward Elgar has undertaken to compose the music of the song, which will be published early next year by Messrs. Novello.

A recently-published Pianoforte concerto in D minor by Carl Philipp Emanuel Bach was announced for performance in the Beethoven Hall, Berlin, by Bruno Hinze Rheinhold, on November 28. The work is said to have been composed in 1749 for Frederick the Great. C. H. Bitter, however, in his 'Life of C. P. E. Bach,' mentions a Concerto in D minor, of 1748, and against the date is written 'Potsdam'; therefore, notwithstanding the difference of date, this apparently refers to the same work.

Susanne Morvey, a child only twelve years old, recently appeared at a concert in Berlin and played two pianoforte concertos—Beethoven's in E flat and Tchaikovsky's in B flat minor! Early débuts are more or less harmful, and in almost every case unsatisfactory; but whoever selected those two stupendous works for the little girl's first appearance deserves strong censure, and the child herself all sympathy.

What a strange thing it is that no one seems to have written an ode to an organist. There are odes to music-makers of all sorts—nightingales, skylarks, and even organ-grinders:

Grinder who serenely grindest

At my door the hundredth psalm,

as Calverly sings, but not a single ode to an organist. This is hardly fair. Organists are among the best known and sometimes the best beloved of the purveyors of music to the community. Why should they be overlooked? The subject seems a fascinating one. Might not the 'Ode to an organist' open in this manner?

O thou! who, perched upon thine oaken seat

Dost trample mighty Bach beneath thy feet—

The following information was contained in the programme-book of a recent London concert:

MOZART - - - Symphony in C major (Koechel, 338).

In 1780, when this symphony was written, Mozart was living in Salzburg, where he had been born twenty-four years previously. During the preceding two years he had spent much time in travelling, visiting, amongst other places, Mannheim, etc.

Now we know why Mozart was so precocious.

A Jersey music-dealer advertizes the sale of an American organ containing '244 sets of reeds.'

ERNST LENGVEL.

Dr. Hans Richter has again given proof of his wonderful intuition in the discovery of a very remarkable boy-pianist. Ernst Lengyel von Bagota is his full name, but he is to be professionally known as Ernst Lengyel. The son of a Hungarian father and German mother, this gifted boy was born at Vienna on August 28, 1893; he is therefore only fourteen years of age. As a tiny child his natural love for music was first indicated by the attention with which he listened to the lessons given by his mother to her

musical education (To think of an English municipality subsidizing a child-pianist!). He was then placed under the tuition of Professor Szendy, of Budapest, with whom he studied for six years. Master Lengyel played in public at Vienna and Budapest, when his extraordinary performances created quite a sensation in those musical cities. Dr. Richter, who is no admirer of prodigies, on hearing the boy play, said: 'This is no mere prodigy; it is an artist.' Is Lengyel a second Liszt? He is certainly much devoted to the



ERNST LENGVEL.

(From a photograph kindly lent by Messrs. Schulz-Curtius & Powell.)

pianoforte pupils, and his interest became so great that when he was only four years old she began to give him instruction in music. So rapid was his progress that at the age of five years he played before a select audience at Budapest a selection of pieces which included the Rondo from Beethoven's 'Sonata pathétique' and Chopin's first Impromptu. On that occasion the newspapers hailed him as the 'Hungarian Mozart.' Following upon this phenomenal success he won a municipal subvention for carrying on his

music of that greatest of pianists. 'I can play Liszt at any time and at all times: Liszt's B minor Sonata is the piece I am most fond of playing,' he is reported to have said; but it is satisfactory to know that he also likes Beethoven and Bach, 'particularly the Appassionata Sonata and the Chromatic Fantasia.' A notice of the boy's first appearance in London, under the genial guidance of his sponsor, Dr. Richter, will be found on p. 808.

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CHURCH MUSIC IN NORTHERN ITALY.*

As in his previous valuable writings on cathedrals, English and foreign, Mr. T. Francis Bumpus, in this his latest volume, has made architecture his main theme, but he keeps his ears as well as his eyes wide open and, while graphically describing 'frozen music,' he, as heretofore, records his impressions of the music he heard during his pleasant peregrinations. His Italian journey included Trent, Verona, Venice, Ravenna, Milan, and cathedrals and churches in Lombardy.

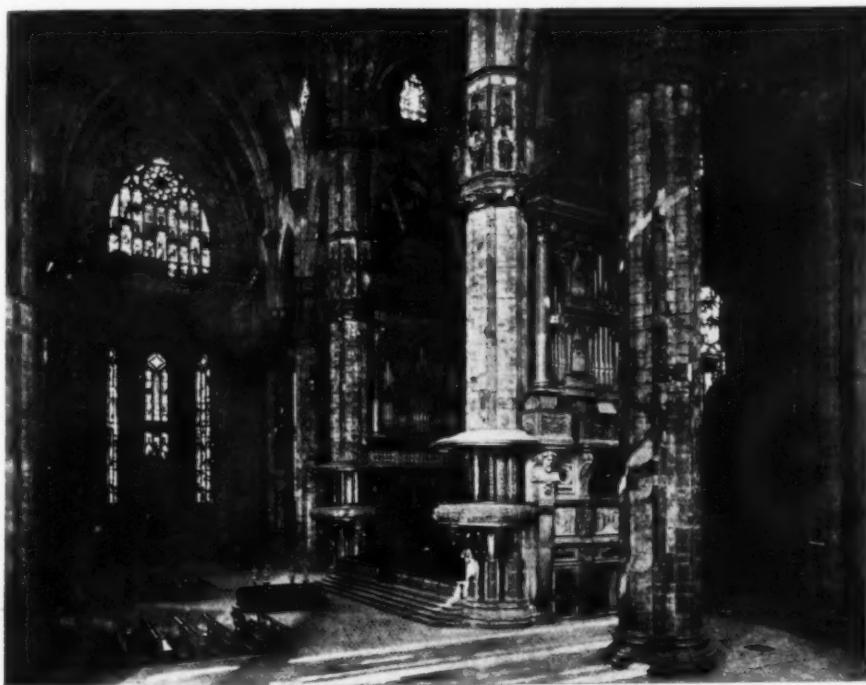
The limited use to which the great organ, at the west end, is put in Italian churches is referred to under Trent Cathedral:

The organ, situated in the stone gallery at the west end, already alluded to, now broke in with ravishing effect. It was, however, only used for the interlude which, as I subsequently found in all the Italian cathedrals I visited at

At half-past nine Terce was sung by the canons in the apse and by a choir of men and boys in the garb of every-day life in the gallery, before the organ which, in accordance with almost universal usage in Italy, is placed above the stalls. At Verona, and indeed in many another great Italian church, there are two organs thus situated, the cases of which are truly magnificent, being flanked by two lofty Corinthian columns, while the pipes are protected by painted shutters, thrown back when the instrument is in use.

The singing of the psalms in this cathedral evidently impressed Mr. Bumpus. He says:

The psalms were most interesting, the verses being sung alternately to the plain chant by the canons, and in concerted parts by the choir in the gallery, not however, I thought, with much feeling or delicacy. Such a rendering was quite a novelty, as I had never heard the psalms chanted in a



MILAN CATHEDRAL: VIEW ACROSS THE CHOIR, SHOWING THE DIVIDED ORGAN.

(From 'The Cathedrals and Churches of Northern Italy,' by Mr. T. Francis Bumpus.)

the time of service, is played between every clause of the *Gloria in Excelsis*, *Credo*, etc., the plain chant being unaccompanied. But when the Offertorium, *Emite Spiritum tuum et creabuntur* had been sung, the instrument was heard to great advantage in a short piece, but of so solemn and church-like a character, that music and architecture seemed on this occasion at least to be thoroughly in accord.

At Verona—where, it will be remembered, Sir John Stainer died—the two organs in the cathedral are enclosed. To quote further from this interesting book:

Continental church except to the Gregorian tones, with, in France, the occasional addition of an embroidery in the shape of the *faux bourdon*.

The fullest account given of a church service is that of Modena Cathedral, a very beautiful building possessing one of 'the loveliest of North Italian campaniles':

Solemn Vespers of the *Corpus Domini* were about to commence when I passed from all the glory of the afternoon sunshine into the cathedral. As I set foot within the nave, where the first thing that attracted my wandering gaze was a black poodle dog, shaved in the most approved fashion, and calmly seated on the steps of one of the side altars, the organ

* *The Cathedrals and Churches of Northern Italy*. By T. Francis Bumpus. With eighty-one illustrations, nine of which are in colour. London: T. Werner Laurie. 1907. Price 16s.

struck up a solemn piece, and the officiants—three priests and two choir rulers, all in cloth of gold copes—came slowly forth from the sacristy.

Advancing up the dusky northern aisle, I mounted the stately *escalier* at the end of it, and took my station close to the parclose screen of the choir, ready to assist at the service. A small one-manual organ—the only instrument the cathedral boasts—stood on the floor against the northern wall of the quasi-transept, and about it was stationed a choir of men who sang the psalms in concerted parts under the baton of an ecclesiastic, while the antiphons were chanted to the plain song by the clergy in the apse of the high choir. The latter got a trifle flat, causing the faces of the outside choir, who, by the way, were in the garb of every-day life, to exhibit tokens of risibility, while sundry winks and nudges which passed between them had anything but an ecclesiastical appearance. The Office hymn, the *Lauda Sion Salvatorem*, sung to its proper ancient melody, was very enjoyable, but at the conclusion of the *Magnificat* the individuals in plain clothes above mentioned damped, leaving the inside choir to get on as best they might, and making a good deal of unnecessary clatter as they descended the steps and went out along the aisle, through whose open door the sunlight playing on the pavement of the piazza in front of the cathedral produced a most charming effect.

Organ-playing seems to be at a low ebb in Italian churches, judging by some of the voluntaries Mr. Bumpus heard. At Verona

The procession did not at once enter the choir but passed across the Cathedral to a chapel in the South aisle, where the Bishop offered up some preliminary devotions, the organist playing meanwhile the slow movement from the overture to *Zampa*! But then one does not feel surprised at anything he may see or hear in an Italian place of worship. Mr. Street in his *Brick and Marble* alludes to the abominably light opera music he heard in many a church, and which sounded, as may readily be imagined, very discordant within their solemn walls, adding that he had even heard a polka played by the organist of St. Mark's, Venice; and a friend whose veracity is not to be impugned informs me that one of the organ pieces played during High Mass at Milan was the *Largo al factotum* from Rossini's *Il Barbiere di Siviglia*!

The following summarises the opinion which our author formed of Italian church music during his travels:

Many a student of ecclesiastical music starts for Italy under the impression that he will hear the sublime strains of Allegri and Palestrina, Orlando di Lasso, and Vittoria in the land of their birth, but when he arrives there he will find himself woefully deceived, *Experto crede*. Although my visit to the Land of Song extended over the whole of June, which last year embraced the great festivals of Pentecost, Trinity Sunday, Corpus Christi, the Sunday within its octave, the Nativity of St. John the Baptist and St. Peter, spent respectively at Verona, Bologna, Modena, Piacenza, Pavia, and Turin, each containing a cathedral of the first class, the music I heard in them was of the feeblest and most trivial description. Travel certainly expands the mind, but it destroys many a pleasant illusion.

In conclusion, the book is a most readable one from cover to cover. It is fully illustrated and beautifully got up. To anyone interested in church architecture or church music, no more suitable Christmas present or New Year's gift could be found than 'The Cathedrals and Churches of Northern Italy' by Mr. T. Francis Bumpus.

SCHUBERT'S (UNFINISHED) SYMPHONY IN B MINOR.

By SIR GEORGE GROVE, C.B.

Allegro moderato. B minor.
Andante con moto. E major.

These two movements, and nine bars of a third, are all that exist of Schubert's Eighth Symphony.

They were composed in the year 1822, in company with the opera of 'Alfonso and Estrella' and the Mass in A flat. The autograph manuscript—now in the possession of the Gesellschaft der Musikfreunde, Vienna—is on oblong paper, freely but very neatly written, with great grace in the writing, and with but rare corrections. The first page is dated 'Vienna, Oct. 30th, 1822.' This was no doubt the day on which Schubert began to write, and judging from the dates marked on his other Symphonies, the two movements probably occupied him no more than a week or ten days to put on paper. For the *Scherzo* he made considerable sketches, which are also preserved in the library of the Gesellschaft der Musikfreunde, Vienna, but they do not seem to have satisfied the composer, and were never completed. The Unfinished Symphony remained in manuscript and concealed till the spring of 1867, when it was published by Spina, of Vienna, and it was first performed in this country at the Crystal Palace Saturday Concert of April 6, 1867.

Symphony No. 6, in C, was performed at the Crystal Palace Saturday Concerts of November 21, 1868, and March 12, 1881. No. 7 (in the key of E) is a sketch, or skeleton, of an unprecedented nature, the work being complete from beginning to end, as to the leading parts; but the score is not filled up after the middle of the first *Allegro*. [This Symphony, which bears the date 'August, 1821,' was given by Ferdinand Schubert to Felix Mendelssohn, who, it is said, intended to have completed it, an intention which his premature death prevented him from carrying out. The score then came into the possession of Paul Mendelssohn, the composer's brother, who presented it to Sir George Grove. The symphony was ultimately completed by Mr. John Francis Barnett, and performed at the Crystal Palace Concerts of May 5, 1883, and March 8, 1884. See a paper, by Mr. Barnett, on the subject, read before the Musical Association on June 9, 1891. *Proceedings*, vol. xvii, 1890-91, p. 177.—Ed. M.T.]

Four years and a-half had passed between the Symphony of 1818 (No. 6) and that under notice, and in the interval Schubert had become a man. If we wish to know what that interval did to him, we have only to listen to this B minor Symphony, and to bear No. 6 in mind, and we shall not be in doubt. *That*, though full of the fire and fusing power of real genius, was coloured by all sorts of antecedents. It reflected Haydn, it reflected Rossini, it was the work of a youth—a splendid youth—but still a youth open to all the influences and impressions around him. But, as in the case of a youth not less remarkable, it was the time for 'swallowing formulas,'* and here in his 'Unfinished' Symphony we see Schubert, after swallowing and digesting all the formulas that his predecessors had to administer, giving them out in his own truly original and independent forms and colours. While the Symphony of 1818 was continually recalling some obscure or half-obscure reminiscence, that in B minor never (except perhaps in one place) suggests a thought of anybody or any music but Schubert and his own most characteristic strain. In fact the gap between the work of 1818 and the work of 1822—between the ages of twenty and twenty-four—is both wide and deep.

* Carlyle on Mirabeau in his *French Revolution*, vol. i., Book IV., chap. iv.

I. There is in the *Allegro* mysterious basses:

No. 1. *Allegro*


It is impossible to say in a semi-

No. 2. *Oboe*


This—once effected by the thing but to the first. The second B minor simple peculiar

No. 3. *Clarinet*


The new first movement composed by Ferdinand and is the

No. 4. *Clarinet*


Basses















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1. There is here no introductory movement as there is in the other Symphonies by this master; but the *Allegro* commences at once with the following mysterious passages in the violoncellos and double basses:

No. 1. *Allegro moderato.*



It is immediately followed by a melody of a wild gipsy character in the oboe and clarinet (notice the F natural in the sixth bar), accompanied by the violins in a semiquaver figure of appropriate vagueness:

No. 2. Oboe & Clarinet.



This—finished up by short blasts of the brass, at once effective and suggestive—is very soon succeeded by the 'second subject' of the movement, in everything but tenderness and beauty a complete contrast to the first—but in those qualities as complete a rival. The second subject is in G, and the transition from B minor to the new key is managed in the following simple manner, the long holding note imparting a peculiar suspense to the transition:



The new subject—not altogether unlike that in the first movement of the string quintet in C by the same composer—is first heard in the violoncellos, accompanied by the clarinets and violas in syncopated notes, and is then taken up by the violins in octaves:

No. 4. Clarinets & Violas (an octave lower).



This artless and charming theme is played with and brought back again and again, and interrupted by bursts of wild savage modulation through which its simple familiar grace passes unscathed. If this *Allegro* be, as it must be, a true picture of the mind and heart of its composer, what a combination of simple gaiety with terrible gloom and distress must have reigned therein!

A phrase out of the last quotation gives rise to some imitative exchanges between the violas and violoncellos on the one hand, and the violins in octaves on the other, supported by sustained notes in the flutes

and clarinets, and sounding like an echo of the beautiful theme:



Then the theme itself returns once more, and closes the first section of the movement. This is then repeated, and we arrive at the 'working-out.'

The whole of this development section is full of personal feeling, of the history of cruel disappointments and broken hopes. It begins with a modified version of the original passage for the basses and a phrase borrowed therefrom—the violins in octaves, the violas and bassoons answering in imitation—so instrumented as to convey a curious cold, forlorn feeling, like that in the analogous place in the *Finale* of Schubert's Symphony in C:



There are some passages where a long gradual ascent is succeeded by a sudden fall; others where the syncopated accompaniment proper to the lovely second theme is heard; and yet Schubert's depression is too great to enable him to utter the accents of hope and peace conveyed in the subject itself. In fact, this section exhibits the most unmistakable picture of keen expectations, indulged only to be disappointed. And who can wonder? Conceive oneself the possessor of gifts such as those which Schubert possessed; imagination in its grandest, wildest, and most delicate flights; tenderness to a degree which no poet or composer ever surpassed, and for proof of which we need turn to no other work than that now before us; melody such as few musicians have been gifted with; facility and power of expression which Mozart himself might have envied; and yet all these rich endowments not sufficing to give their possessor his proper place among his fellows, or even to lift him above the cares and miseries of the lowest station in life! Difficult as it is to believe, we are forced to accept the testimony of his associate Lachner, who told a friend of the writer's that Schubert looked just like a cabman—*wie ein Fiaker*. We also know from other equally trustworthy sources that he often had to go without his dinner! Conceive the distress of a man thus gifted and thus placed, and we shall no longer wonder at the tones alternately so touching, so wild, so artless, so gloomy, so furious, which appeal to us more or less from all Schubert's compositions, but from none so irresistibly as from this.

II. The second movement, *Andante con moto*, if less tragical in tone, is not less touching than the *Allegro*. It is throughout a miracle of wild, tender grace. It opens with a phrase in the horns accompanied by the basses in a descending scale *pizzicato*, which leads into the melody of the principal theme (in the violins) and serves to punctuate and divide the periods of the movements throughout:

No. 7. *Andante con moto. pp.*

The second theme of the movement, heard first in the clarinet and then in the oboe, and accompanied by an agitated figure in the violins and violas, is indescribably touching in its character. It is heralded by a short passage in the first violin alone, calling attention, and, as it were, proclaiming silence for it, and gently leading into two bars of syncopated accompaniment:

No. 8. Viol. 1st.

Clarinet.

cres. &c.

This beautiful, speaking melody is continued for eleven bars longer, and is then taken up in the key of D flat by the oboe; but it soon goes off into imitations between oboe and flute, which show us what grace and beauty were at last to come out of the play of the wind instruments so frequent in the earlier Symphonies. In the latter portion of the movement the theme is

used in the basses, with an imitation in the first violins at the distance of one bar:

No. 9. Viol. 1st.

After this the return to the first subject, *pianissimo*, by short phrases in the oboe, flute, clarinet and horns, is nothing short of magical.

So far the published movements. The commencement of the *Scherzo* is as follows:

No. 10. *Allegro. Tutti. Unison.*

So is left incomplete a work which for its nameless charm and its power over the listener is undoubtedly Schubert's finest and most characteristic orchestral composition. The treatment of the wind instruments throughout in any other composer would be called masterly. To Schubert it seems to have been simply native. So absolutely is the art concealed that the effect is everything and the means are nothing. In no other piece of music, perhaps, is the feeling so entirely produced that one has been in communication with the very person of the composer himself.

[As an interesting sequel to the above analysis, the following letter, written by Sir George Grove to Mrs. Wodehouse, may be quoted from Mr. C. L. Graves's 'The life and letters of Sir George Grove, C.B.' p. 368.—*Ed. M.T.*]

Lower Sydenham, S.E.,
April, 1891.

'... How infinite are the gradations of feeling! so very near to each other and yet so different—I thought this when I listened to those two wonderful movements of Schubert's B minor Symphony. What *miles* they are above F.M.B., in some particulars even above—. Please forgive me! you know my feeling for him (B.), and yet if one judges by the transport that is in it, one cannot doubt. It is not that it is *greater*. It is dearer, nearer. Isn't it strange how critics can hear those sweet, great things, and (I suppose) enter into them, and yet never show it by a word in their wretched accounts? *Could* you write down an account of the performance of the B minor and not by ten words just let the world know that it had fetched, transported you, tho' you had no room for more than ten lines?'

OLD-TIME

Newspaper to the his- frequently waste-paper become in- moment. programme 1868, which

Intermezz

Here then genial Dir- who made Tietjens, S first violin days when on music furnish va- field of re- the autho- Mr. O. G Music in t post no le at our Brit opportunity in the Nat of his pai book that valuable.

Mr. Son printed p sections : Philadelpl England; Introducti capital inc our autho seventy ye activity. here and readers t contained here it m very sligh soon to c subject.

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* Early C Leipzig: Br

OLD-TIME CONCERTISINGS IN AMERICA.*

Newspapers, as sources of information, are invaluable to the historian of music. Concert-programmes are frequently thrown away or are treated as so much waste-paper, though in course of time they may become interesting. A case in point occurs at this very moment. On the desk of the present writer is the programme of the Gloucester Musical Festival of 1868, which contains the following item:

Intermezzo Religioso (Orchestral) - Hubert Parry.

Here then is a record of the first appearance of the genial Director of the Royal College at a Festival, who made his début in such good company as Tietjens, Sims Reeves, and Santley, with Sainton as first violin and S. S. Wesley as conductor. Even in days when musical critics and impressionist writers on music were unknown, newspaper advertisements furnish valuable information, as those who dig in the field of research know full well. One such worker is the author of 'Early concert-life in America,' Mr. O. G. Sonneck. As chief of the Division of Music in the Library of Congress, at Washington—a post no less worthily held by Mr. W. Barclay Squire at our British Museum—Mr. Sonneck has had splendid opportunities of consulting the files of old newspapers in the National Library on the 'other side,' the result of his painstaking research being a most interesting book that is as readably attractive as it is historically valuable.

Mr. Sonneck divides his 338 closely but clearly printed pages (and they are large pages) into four sections: (1) Charlestown and the South; (2) Philadelphia; (3) New York; (4) Boston and New England; precluding and following these with an Introduction and Conclusion, to which succeeds a capital index. It is, of course, impossible to follow our author throughout his comprehensive survey of seventy years, covering four different centres of musical activity. Space will only permit of a few extracts here and there, samples such as should induce many readers to reap the rich harvest of information contained in this admirably-compiled record. And here it may be stated that Mr. Sonneck only touches very slightly on early opera in America, as he hopes soon to complete a comprehensive essay on this subject.

The earliest allusion to a public concert in America which Mr. Sonneck has found dates back to 1731, but he is quite prepared to hear of or to discover some earlier reference; still, early in the 18th century is a good start for a young country like America. To begin with 'Charlestown and the South,' it is hardly necessary to say that some of the early concert announcements are of a very amusing description. For instance, one advertisement states 'The vocal part by a gentleman, who does it merely to oblige on this occasion.' How very good of him! Fireworks were occasionally added as an extra source of attraction at open-air concerts and 'cold supper prepared at a moment's warning, with additional refreshment,' whatever that additional refreshment may have been. 'Young Misses to be admitted gratis,' so another advertisement states. One item in a programme reads: 'The Marseilles Hymn, in English—By Mrs. Pick'; at another concert 'The Stabat from the music of the celebrated Italian composer Jacchini [? Sacchini] will be sung in latin by three or four voices. To conclude with the Sacred Glee of *ô Filii, ô Filiae*; & Hallelugha on the harp, bass, and violin, sung in latin by four voices.'

Under 'Philadelphia' we find an interesting echo of the Three Choirs Festival in a long advertisement which begins:

College of Philadelphia, April 4, 1765.

For the benefit of the Boys' and Girls' Charity School.

On Wednesday evening next there will be a Performance of Solemn Music, vocal and instrumental, in the College Hall, under the Direction of Mr. Bremner. The vocal parts, chiefly by young gentlemen educated in the seminary, and the words suited to the place and occasion, being paraphrased from the Prophets and other places of Scripture, upon the plan of the musical performances in Cathedral's, etc., for public charities in England.

One settler at Philadelphia in 1769, 'John Gualdo—the wine merchant from Italy, but late from London'—was quite a character. He not only 'adapted and composed music for every kind of instrument' and sold instruments, but 'kept a servant boy, who at a moment's notice copied any desired fashionable piece of music, and taught ladies and gentlemen how to play on the violin, German flute, guitar and mandolin, etc.' Choral music in Philadelphia received an impetus through the energies of Andrew Adgate who, in 1784, founded by subscription 'The Institution for the encouragement of Church Music,' also called 'Institution for promoting the knowledge of psalmody.' In 1786 Adgate organized a musical festival, entitled 'A grand concert of sacred music for the benefit of the Pennsylvania Hospital, Pennsylvania Dispensary, and the Poor, for whom there has hitherto been no regular provision.' At this festival, held in the Reformed German Church, the performers numbered 280—band 50, chorus 230—a large executive force for the city of Philadelphia in the year 1786; moreover, 1,000 tickets were sold at 'two-thirds of a dollar each.' The programme included 'An anthem, taken from 2d. of Solomon's Song, by Mr. Billings, "I am the Rose of Sharon, and the lily of the vallies," while the performance concluded with Handel's Hallelujah chorus. An account of the festival appeared in the *Pennsylvania Packet*, of which the following extract may serve as a model of style for present-day musical criticism:

At 11 o'clock the doors were shut, and after a *dead silence* of about 5 minutes, this *feast of harmony* began with Martini's famous overture, which was performed with such a propriety of expression that could the author himself have been present, he would not have thought his composition disgraced, or, the ideas he intended to convey, misunderstood.

Mr. Adgate had charge of a curious entertainment thus described:

On Saturday, the 5th of April [1788], in the Hall of the University, Mr. Ely's school will have a public exhibition, consisting of *vocal music*. *Introductory address*. A variety of declamatory pieces and dialogues. The *Messiah*, a sacred poem, to be spoken by twenty boys, in white robes, who will all speak in unison. The whole will be interspersed with vocal music, suitable to the occasion, and close with the favourite anthem, the *Rose of Sharon* [by Billings].

That score of boys clad in white robes implies a surprised choir. Some curious announcements appear from time to time, e.g., 'a concerto de riots for the violin,' and at the Opera House, Southwark (Penn.):

On Monday the 23rd of June [1788] will be presented a *Concert*, between the parts of which will be delivered (*gratis*), a Comic Lecture in five parts, on the disadvantage of Improper Education exemplified in the History of *Tony Zulmkin*.

* *Early Concert-life in America*. (1731-1800.) By O. G. Sonneck, Leipzig: Breitkopf & Härtel. 1907.

In regard to the Philadelphian section of the book, Mr. Sonneck is probably unaware that the 'Musical Directory' of 1794—a rare book—contains the names of no fewer than thirteen professional musicians, vocal and instrumental, whose addresses are given as 'Philadelphia.' Why they should have been included in an English directory, published in London, it is not easy to explain.

One of the earliest musicians mentioned under 'New York' is William Tuckey (died 1781), a former lay-clerk of Bristol Cathedral, who did much to raise the standard of church music in the city of his adoption. He appears to have arrived in New York in or about January, 1753. In the *New York Mercury* of March 11, 1754, a long advertisement appeared which begins thus:

WILLIAM TUCKEY, Singing Master, desires to inform all lovers of *Psalmody* that in order to encourage and amend the singing in publick congregations in this city, all persons may be taught by him on reasonable terms. As a great expectation of encouragement in this way, was the only motive which induced him to leave the cathedral of *Bristol*, whereof he was for several years a vicar choral, and clerk of a parish also in the said city, places of considerable profit and on an establishment both for life; and not meeting with the encouragement he expected, is resolved to teach here no longer than one year more, which may be depended on.

Mr. Tuckey then went on to state his teaching and other qualifications:

Not only in church musick, in all its branches, viz. Services, Anthems, Chaunts, Responses and Psalms, according to the English, Dutch, French or Italian method; but also in the knowledge of a thorough base, and composing music in parts both vocal and instrumental; management of musick for concerts, etc.

He also undertook:

To compose or set to musick any piece on any subject, divine or moral, either in prose or verse, and adapt the musick according to the sense of the subject, for either a single voice, two, three, four or more voices, and for any sort of instruments, with or without a thorough base, for the organ, harpsichord, or spinet, on application to him, and a moderate satisfaction. Specimens of his composing may be seen at any time, by any gentlemen or ladies, who desire it, and understand musick, he having several pieces for three, four or more voices, accompanied with almost all sorts of instruments, and his own composition.

It would seem that our National Anthem was first sung in America at Tuckey's benefit, April 21, 1769, as 'by particular desire the concert [was] to end with God save the king.' Moreover, at Tuckey's benefit in the following year, given at 'Mr. Burns's Room,' New York, January 16, 1770, Handel's 'Messiah,' or rather a portion of the oratorio, was first performed in America. The announcement must be quoted in full:

CONCERT OF CHURCH MUSIC.

First Part. Some select instrumental pieces, chosen by the gentlemen who are performers: Particularly a *Concerto* on the French Horn by a gentleman just arrived from Dublin [? Mr. Stotherd].

Second Part. A *Sacred Oratorio* on the prophecies concerning Christ and his coming; being an extract from the late Mr. Handel's grand oratorio, called the *Messiah*, consisting of the overture, and sixteen other pieces, viz. air, recitatives, and choruses. Never performed in America.

The words of the oratorio will be delivered gratis (to the ladies and gentlemen) who are pleased to patronize and encourage this *Concert*, or may be purchased of Mr. Tuckey, or by others for six Pence.

As it is impossible that a performance of this sort can be carried on without the kind assistance of gentlemen, who are lovers of music and performers on instruments; Mr. Tuckey will always gratefully acknowledge the favour of the gentlemen who assist him.

Tickets to be had of Mr. Tuckey at eight shillings each. To begin precisely at 6 o'clock.

While on the subject of the 'Messiah,' reference must be made to an early, if not the earliest, analytical programme—of a kind—in America. At the First Uranian Concert, on April 12, 1787, the 'Syllabus' (programme) of the concert contained some curious annotations called 'Remarks'; those on Handel's Hallelujah Chorus are transcribed *literatim et verbatim*:

The HALLELUJAH CHORUS from the Messiah. By Handel.

(Introduced by three bars of Instrumental Music)

Hallelujah: Remarks (Repeated often)

For the Lord God omnipotent reigneth:

[Here the voices unite]

Hallelujah: (several times)

For the Lord God, etc.

[By the Counter, Tenor and Bass]

Hallelujah: (several times)

For the Lord God, etc.

[1st, by the treble; 2d by the tenor and bass, and then by the counter and tenor, whilst the other parts, through the whole of this passage, are repeating *Hall.* in every variety.]

The kingdom of this world, is become the kingdom of our Lord, and of his Christ And he shall reign for ever, etc.

[Chorus]

King of king, and Lord of lords:

[A beautiful fugue]

King of king, and Lord of lords:

[By the Treble and Counter in long notes; whilst the tenor and Bass repeat 'for ever and ever, Hal.' in quick notes with intervals.]

King of king, and Lord of lords:

[Two or three times in very low notes; by the Treble: whilst the Counter, Tenor and Bass are repeating, 'for ever and ever, Hal.' often, in quick notes, with intervals: *The effect is wonderful.*]

And he shall reign for ever and ever (often)

King of King, and Lord of lords:

[Several times: the harmony very full]

And he shall reign, for ever and ever, Hal.

[often: the last Hal. very slow]

Our space is exhausted, but enough has been said to induce many readers on this side of the Atlantic to peruse Mr. Sonneck's instructive and entertaining pages. In a future edition of the book a slight error on page 19, due to the confusion of initials, should be corrected. Mr. W. H. Husk, and not Mr. W. H. Hadow, was the author of the article on 'Vauxhall Gardens' in Grove's 'Dictionary of Music and Musicians.' Finally, while on the subject of names, Mr. Sonneck records an organist named De Villers, which a printer turned into 'Devillers.'



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Church and Organ Music.

ST. PAUL'S CATHEDRAL.

As nine years have elapsed since the issue of the last Report to the Dean and Chapter of St. Paul's Cathedral, it began to be thought that no more of these interesting documents would be issued, but the publication of 'Musical services in St. Paul's Cathedral' has dispelled that idea. This quarto book, containing upwards of one hundred pages and prefaced by the Succentor, the Rev. S. J. Childs Clarke, contains much information on 'Music and other matters connected with the choir and choral services chiefly from Easter, 1890, to Easter, 1907.' The 'Report' section of the volume refers to the selection of music, the choir library, daily services, special services, changes in the choir, &c.

In regard to the selection of music, the Succentor says:

St. Paul's, least of any of the great churches, can ever afford to overlook the claims of the later composers in favour of 'old masters,' considering the debt which we owe to the devotion and genius of her modern musicians. The name of Sir John Stainer will ever be associated with the great revival in the beauty and devotion of her services, and the work which he inaugurated has been faithfully carried on, as every one knows, by Sir George Martin and his able assistant, Mr. Charles Macpherson.

The Musicians' Company finds a place in the Report in the following paragraph:

Not the least interesting event of recent date, was the coming of the Worshipful Company of Musicians to Evensong on November 22nd (St. Cecilia's Day). The members of the Company came in their robes and were given seats in the Choir. It was a happy inspiration that this Ancient City Company should associate itself with the music of St. Paul's in so marked a manner, and it is hoped that this may be the first of a long series of such annual visits.

Half the book is taken up with the Forms of Special Services which have been held in the Cathedral since 1898—those Services 'which may be considered of National importance, or of peculiar interest in the history of the Cathedral.' The collecting together of these Forms of Special Services under one cover will prove useful for purposes of reference.

For the first time the Report is procurable by purchase: it is published by Messrs. R. E. Thomas & Co., 24, White Street, E.C., at the price of 2s. 6d.

By the sudden death of Mr. Sidney Barnby on October 31, St. Paul's Cathedral has lost an old and faithful member of its choir. His connection with St. Paul's covered the long period of thirty-three years, he having been appointed to the office of assistant vicar-choral at the age of twenty. The vacancy in the Corporation of Vicars Choral caused by Mr. Barnby's death has been filled by the appointment of Mr. Henry J. Dutton, who became an assistant vicar-choral at St. Paul's in 1878, after having been in the choirs of St. John's College, Oxford, Christ Church Cathedral, Oxford, and Ripon Cathedral. Mr. Dutton's musical career began when, as a boy, he entered the choir of St. John's College, Oxford, in 1863. He sang there for nearly six years.

At St. Paul's Cathedral, on the evening of November 14, the thirty-fourth annual festival of the London Church Choir Association was held under the skilful direction of Dr. Walford Davies. The *Magnificat* and *Nunc dimittis* were sung to settings in B flat by Mr. W. H. Harris, the anthems being Wesley's 'Ascribe unto the Lord' and Handel's 'Worthy is the Lamb.' Dr. Walford Davies's fine tune to Bishop Walsham How's hymn 'To Thee our God we fly' was sung as a processional, as was Mr. Charles Macpherson's effective music to 'O thou holy, heavenly wisdom.' Two of the hymns sung were prize-tunes by Mr. Gerald Bullivant and Mr. Sydney W. Toms. Mr. F. B. Kiddle, organist of Marylebone Parish Church, rendered efficient service at the organ.

DR. TURPIN'S FUNERAL.

The funeral of Dr. E. H. Turpin took place on October 30 amid every manifestation of the respect in which he was held. The first part of the service was held at St. Bride's Church, Fleet Street, of which he had been organist for nineteen years, the congregation including a large number of London and country organists. Simplicity characterized the service, the music sung being Psalm xc., to Felton's single chant, and two hymns—'Brief life is here our portion,' to Gauntlett's tune, and the Rev. Baring-Gould's fine Easter hymn, 'On the resurrection morning,' sung to Dr. Turpin's devotional 'Mansfield.' Sir George Martin, who presided at the organ throughout, gave a deeply impressive rendering of the Dead March in 'Saul' as the remains were removed from the church on their way to Highgate Cemetery for interment. The year of Dr. Turpin's appointment to St. Bride's Church was 1888, not 1889 as stated in the obituary notice on p. 722 of our last issue.

ROYAL COLLEGE OF ORGANISTS.

Dr. F. J. Sawyer has been elected honorary secretary of the Royal College of Organists in succession to the late Dr. E. H. Turpin. At the first Council Meeting held after the death of Dr. Turpin, the following testimony to his life and work in regard to the College was placed on the minutes of the proceedings:

The Council desires to place on record its deep sense of the very great loss this College has sustained through the death of its Hon. Secretary, the late Dr. E. H. Turpin. Joining the College in its earliest years, he was in 1875 elected to the important office of Hon. Secretary, and retaining that office until his death in October, 1907, for a period of over thirty-two years, he devoted his great gifts to the service of the College. By his wise counsel and high artistic ideals he was very largely instrumental in guiding this College towards the attainment of that proud and unique position which it now holds, while his affectionate and generous nature endeared him to every individual member of the College. The Council feels that his life will always be remembered as a noble example of unselfish work dedicated to the service of the Art he loved so well, and to the furtherance of the highest interests of the profession of which for many years he was so distinguished an ornament.

HANDEL'S ORGAN AT THE FOUNDLING HOSPITAL.

Dr. C. W. Pearce, in the paper he read (April 16, 1907) before the Musical Association on 'The English organ of a hundred years ago,' states that in 1759 the organ said to have been presented by Handel to the Foundling Hospital had two further additional tones in each octave, viz., D flat and A sharp. Now, what are the facts? Handel's presentation organ, contracted for in 1749, but not completed till 1751, was built by an amateur artificer, a Dr. Morse, of Barnet. It soon wore out, and in 1769, ten years after Handel's death, Thomas Parker built an entirely new instrument which contained additional notes in each octave. Detailed particulars of both these organs, derived from authentic sources, will be found in the article on 'The Foundling Hospital and its music,' which appeared in THE MUSICAL TIMES of May and June, 1902.

Elgar's oratorio 'The Kingdom' (excepting parts 4 and 5) was devotionally sung at Lincoln's Inn Chapel on Sunday afternoon, November 17, in the presence of a crowded congregation. Mr. T. Powell conducted, and Mr. Reginald Steggall, organist of the Chapel, ably accompanied the work on the organ.

MR. ALFRED HOLLINS.

The *Scottish Review* of October 31 gives an interesting account of the recent tour of Mr. Alfred Hollins in South Africa. He gave recitals at Cape Town, Worcester, Port Elizabeth, Pretoria, Johannesburg, Germiston, Maritzburg, and Durban—in each place with the success which always attends his performances at 'home.' The article is illustrated by a photograph of Mr. Hollins, 'seated one day at the organ' in the City Hall, Cape Town, which depicts him as anything but 'weary and ill at ease,' for does he not manipulate every keyboard with consummate ease? Mr. Hollins literally 'took the cake.' It appears that about once a week two newspapers at Cape Town are in the habit of sending a round cake to anyone who has become 'the man of the moment.' So greatly in popular favour was the gifted organist from Edinburgh that both newspapers gave him the award; thus Mr. Hollins received two cakes. How sweet and pleasant must have been his current thoughts!

A VETERAN ORGANIST.

Mr. J. A. Matthews has severed his connection with the Parish and St. Matthew's Churches, Cheltenham, where he has held the offices of organist for upwards of forty-one years. Mr. Matthews's dismissal by the new rector called forth many manifestations of sympathy, one of which took the form of a cheque, presented to him, on behalf of the subscribers, by the Mayor (Alderman W. N. Skillicorne). The presentation took place during the interval of the first of two testimonial concerts given to Mr. Matthews on October 22, to celebrate the thirty-eighth season of his conductorship of the Cheltenham Festival Society. In acknowledging the gift Mr. Matthews, in alluding to the severance of his connection with St. Matthew's Church, said he did not know why it had happened; all he could say was that he had retired from an appointment he had tried to fulfil faithfully and honourably, and perhaps not unsuccessfully for forty-two years.

YORK MINSTER CHOIR OLD BOYS' ASSOCIATION.

Last summer the above Association was formed under the presidency of the Dean of York, with Mr. T. Tertius Noble, organist of the Minster, as one of the vice-presidents and honorary conductor of the male-voice choir. The operations of this commendable organization—how it would have rejoiced the heart of Miss Maria Hackett!—includes an *Old Choir Boys' Magazine* (York Minster), under the editorship of Mr. G. Arthur Scaife, master of the Choir School. The first number of this quarterly publication is a very interesting one. Prefaced by a portrait of the Dean, it includes a capital 'Foreword' from his pen, and articles on 'A plea for old music books,' by Mr. Barclay Squire; 'Choirmasters and chorists,' by Dr. Varley Roberts; 'Monuments and monumental inscriptions,' by Mr. Arthur Henry Brown, in addition to other readable matter. We wish the magazine and the Association all success.

The organ in St. Mary's Church, Lichfield, has been rebuilt and enlarged by Messrs. Nicholson & Lord, of Walsall. At the opening services the Mayor, Sheriff, and City Council attended in state, and the special preachers included the Dean of Lichfield, the Rev. Dr. Briggs, of Oxford (a former chorister of the church), and the Rev. C. E. McCreery. Special recitals were given by Mr. John B. Lott, organist of Lichfield Cathedral, and Dr. Arthur B. Plant, of Burton-on-Trent. Mr. Alfred D. Parker is the organist and choirmaster of the church.

PRESENTATIONS.

Mr. R. B. Woodward, late organist and choirmaster of the Parish Church, St. Helen's, Lancashire, has been presented with a cheque for £300 by the wardens on behalf of themselves, the vicar, congregation and friends in recognition of his valuable services to the church for nearly forty-seven years.

Mr. Felix Corbett has been the happy recipient of a gold English-made watch of the value of £50, upon which is inscribed: 'Presented to Felix Corbett, Esq., by the members of St. Hilda's Parish Church, Middlesbrough, in recognition of twenty-five years' faithful service as organist and choirmaster. 1882-1907.' He was also handed an album containing the photographs and names of the subscribers. In acknowledging these gifts—made at the annual tea (at which 800 sat down) and entertainment in connection with the Parish Church—Mr. Corbett said that during the twenty-five years of his organistship he had held over 1,000 choir practices, played some 4,000 voluntaries, and listened to 2,000 sermons! The choir of the church had previously presented him with a music cabinet and all Bach's organ works.

THE CHURCH ORCHESTRAL SOCIETY.

The Church Orchestral Society held its annual meeting on November 5, at Rayleigh House, Chelsea Embankment, the residence of the honorary secretary, the Hon. Richard Strutt. In moving the adoption of the report, the chairman (the Bishop of Stepney) lamented the extinction of 'the simple village orchestras that used to exist, and that 'ought never to have been allowed to die out.' The Bishop referred to 'a type of ludicrously complicated and most painfully and selfconsciously clever music' that was coming into use in churches—a type with which he, like many others, was evidently not in sympathy. The report recorded the good work the Society is doing in a quiet yet efficient manner under the able conductorship of Dr. G. F. Huntley. During the year under review the Orchestra has taken part in eleven festival services, including two oratorio performances at Winchester Cathedral.

Canon Walpole's 'People's Psalter' has now been issued with the same pointing as that of the 'Cathedral Psalter.' The editor claims it to be 'a plain book for those who wish to use the Psalms in Church with intelligence and devotion.' At the head of each Psalm information is given as to its 'occasion' (authorship, origin, &c.), 'application,' and 'use'; these, and the descriptive headings interspersed in the text, help to bring out the meaning of those matchless poems in Holy Writ which form the Psalter. The book includes the Canticles, the Athanasian Creed (with notes thereupon by the Bishop of Bristol), and the Litany, all similarly treated in a scholarly yet perfectly simple manner. Mr. Elliot Stock is the publisher.

ORGAN RECITALS.

Mr. C. W. Perkins, Town Hall, Burton-on-Trent—Toccata in D minor, *Faulkes*.

Dr. G. J. Bennett, Lincoln Cathedral—Fantasia and Fugue in D minor, *Stanford*.

Dr. M. J. Monk, Truro Cathedral—Légende et final Symphonique, *Guilman*.

Mr. Frederick Fertel, Parish Church, Bromley—Concerto in E flat, *Rev. W. Felton*.

Mr. J. Pulein, St. Elizabeth's, Reddish, Stockport—Grand Chœur in A, *Salomé*.

Mr. W. W. Starmer, St. Michael and All Angels', Withyham—March in D, *Best*.

Mr. G. E. Arnold, Parish Church, Knaresborough—Concert Fantasia, *B. Jackson*.

Mr. James S. Duckworth, Newington Parish Church, Edinburgh—Romance in D flat, *Lemare*.

Mr. Frank Osborn, Parish Church, Wilmslow—Weihnachtspastorale, *Merkel*.

Mr. Reginald d'Arcy-Irvine, Town Hall, Adelaide, South Australia—Prelude and Fugue in C minor, *Mendelssohn*.

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WESLEY IN E.

(Concluded from page 664.)

Those critics who award such warm, and it must be added such indiscriminate, praise to cathedral music, and who, in some instances, give a substantial proof that they write conscientiously, by printing and publishing for sale no inconsiderable a portion of the same, can scarcely be aware how small is the amount of really excellent music in existence that can be considered strictly to belong to the school in remark. Their panegyrics of the school may be sufficiently accurate. All may agree that its best specimens are admirable, and display the most charming features of a devotional style. But, have they done all which might be expected of them when expressing themselves in a strain thus happily accordant both with their inclination and their interest? a strain of unmitigated eulogy? It is, after all, but a poor compliment which is so often advanced in our honor, and diffused so generally by the more serious portion of the press, that, namely, which results from a comparison of the best specimens of the English, with the worst of the Italian, schools of modern Church music; for, it is with the worst of the latter, that comparisons are on such occasions invariably made. However unsuited to our English Cathedral Service, the light flimsy Masses of Mozart and Haydn may be, they are at least the productions of great men, if their worst. Mozart, it is well known, thought as little well of them as any others could do; but 'little' as there may be 'in a name,' the Kings, the Scrogginses, Joneses, Porters, and Smiths, of Cathedrals!—what have they been known to do well? Truly, the present position of cathedral music in public estimation, is not such as to warrant our regarding that species of charity which 'thinketh no evil,' as, a friend. What said my lord Henley? * And it may be enquired, are there not choral establishments belonging to the royal palaces, the performances of which are believed to be objects of positive indifference to the sovereign? Inferior as the performance of cathedral service too commonly is, the inexpressive, unartistic composition performed, is by no means less palpable, or deserving of censure. Surely then, critics do but half their work when they expatiate on the qualities of the school, and omit to inform themselves of the real quantity of unexceptionable specimens in existence. As regards 'services,' the sensation resulting from well-directed enquiries might be painful indeed; that is, if the writer may presume to anticipate what he conceives to be a just judgment at their hands. But some little fear may, perhaps, be entertained that the judgment would not be always of the most healthy kind. Many of those who write with enthusiastic praise on the merits of the early vocal school, are known to be incapable of appreciating the beauties of more modern growth; can they truly appreciate the one, and be insensible to the other? if their love for the 'light of other days' were honest, could admiration fail them when its best reflections occur, as they frequently do, in, even the most capricious developments of, modern symphony? The true merits of all good composition will be apparent to the well-informed professor in the solitude of his study: nor can the feeble, meretricious creations of early times derive any importance in his mind either from appearing in square notes, or from being sung with their 'linked sweetness long drawn out' amongst the reverberating aisles of a cathedral.

But to return.—Of the authors in remark, it may perhaps, be allowed that the epigrammatic was within their reach: they could fill a page, without disobeying the claims of contrast, keeping, analogy, or losing sight of the general effect: but not so the Epic: their *Te Deums* were failures.—A volume was beyond their powers.

The adoption, the continued use, of these, the few attempts that have been made to improve upon them, the comparative want of success when the experiment has been tried, may

* * One of the most desirable of these reforms would be in the present system of Church Music: in taking away such reliques of Popery as chanting, and all anthems, solos, duets, voluntaries, &c., and endeavouring to make our psalmody simple, easy, and, above all, universal and congregational, a practice to be adopted and encouraged wherever, in the beautiful language of Mr. Montgomery, "there is a Church on earth training up candidates for the Church in Heaven." *A Plan of Church reform*, p. 33.

Mr. R. W. Strickland, College Street Chapel, Northampton—Festal March, *Elvey*.

Mr. G. Bernard Gilbert, Town Hall, Stratford—Melody in C, *J. A. West*.

Mr. Arthur S. James, St. Peter's, Mill End, Rickmansworth—Invocation, *Maily*.

Mr. Richard B. Hamilton, St. Mary's, Kirkdale, Liverpool—Andante and allegro, *F. E. Bache*.

Mr. W. D. Boseley, All Saints', Reading—Evening Song, *Bairdson*.

Mr. Fred Gostelow, Parish Church, Luton—Toccata from the fifth Symphony, *Widor*.

Dr. J. W. G. Hathaway, Parish Church, Tonbridge—In Te Domine speravi, *Hathaway*.

Miss Claire Cooper, All Saints', Falmouth—Marche Triomphale, *Guilman*.

Mr. A. Reid, Christ Church, Ware—Concerto in E minor (with orchestral accompaniment), *Prout*.

Mr. Ferdinand Dunkley, St. Paul's, New Orleans—Grand Chœur, *Hollins*.

Mr. H. J. Tufnell, St. John's, Woolwich—Pastorale Sonata, *Rheinberger*.

Mr. Sydney L. K. Crookes, Newlands United Free Church, Glasgow—Concert Overture in C minor, *Hollins*.

Mr. C. H. Moody, Ripon Cathedral—Meditation, *Maily*.

Mr. F. E. Wilson, St. Michael and All Angels', Little Ilford—Fantasia in F minor, *Mozart*.

Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool—Organ symphony (first movement), *Elfrida Andrie*.

Mr. H. Mozart Sheaves, Parish Church, Timperley—Theme in A, *F. W. Hird*.

Mr. W. Lynwood Farnam, St. James the Apostle's, Montreal—Meditation in a cathedral, *Silas*.

Mr. Leonard C. F. Robson, Ilford Congregational Church—Andante pathétique, *Stainer*.

Mr. Harry T. Dickinson, Chalmers Church, Bridge-of-Allan—Pastorale, *Saint-Saëns*.

Mr. Alban Hamer, All Saints', Woodlesford—Postlude in D, *Smart*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. E. P. Brookes, Parish Church, Giggleswick-in-Craven.

Mr. Fred G. Broughton, St. John's Church, Ryde, Isle of Wight.

Mr. John W. Combe, St. Andrew's United Free Church, Greenock.

Mr. John A. Cooper, St. John's Church, Branksome, Dorset.

Mr. E. Percy Hallam, St. Chad's Church, Withington, Manchester.

Mr. Hiram A. Hollands, Wellington Square Baptist Church, Hastings.

Mr. Harold Howell, St. Paul's Church, Onslow Square.

Mr. N. F. Byng Johnson, Parish Church of All Saints', Birkington-on-Sea, Kent.

Mr. Frank Osborn, Wilmslow Parish Church.

Mr. Percy O. Pedler, Highbury Wesleyan Church, Drayton Park, N.

Good news comes to hand from over the seas concerning the Adelaide Orpheus Society. Formed in 1888 for the practice and performance of part-music composed for male voices, the Society meets once a week throughout the year, except for about a month during the holiday season. The membership is at present about a hundred singing members. The subscribing members (also about a hundred in number) and the singing members pay one guinea per annum, which entitles them to three tickets for each of the four annual concerts. The amount thus raised enables the Society to give its concerts independently of the public, and a good and appreciative audience is thereby secured. The last most important work that has been performed is Mendelssohn's 'Antigone,' and the programmes that have been forwarded to us testify to the high standard of music that engages the attention of and forms enjoyment for the members. The conductor of the Adelaide Orpheus Society is Mr. C. J. Stevens, formerly of Birmingham, to whose efforts much of the success that has been attained is due. May all prosperity continue to attend its artistic endeavours.

all be urged, (and, it is presumed, with much plausibility) to invalidate the writer's impeachment of their unqualified excellence.

That there is no lack of 'appliances' at the present day, he has already shewn. Why these have not been put under requisition, to the extent to which they may, opens a wide field for enquiry: the nature of the present publication forbids any lengthened discussion on the present state of church music. It is, however, no easy task for the musician wholly to abstain where the subject is so interesting to him, and while it calls loudly for investigation. The importance of placing before the eye of the public just views upon this subject, cannot be unperceived by the Church musician. Not only is the welfare and advancement of a portion of his very numerous profession concerned,* but certain it is that the decencies and interests of religion itself suffer from the general dearth of good musical principles, and their corresponding development in practice: for, there are numberless instances in which a few, slight but judicious, efforts in the cause of improvement, would relieve the choral service from a condition which is absolutely unbearable to well-cultivated ears.

Among other well acknowledged authorities, there is one who, in such a cause, might take the lead with the happiest effect,—the talents, and position, of the truly estimable Professor of Music in the University of Oxford,† alike befit him for so honourable a post. Few are there to whose opinion equal deference should be paid; but he, alas! has 'an invincible objection to saying anything on the subject'—these are his words. A key to which, those who have been 'behind the scenes' in matters of church music, and who know how irregular and unsystematic,—how *unbusiness* like are its workings, how unpalatable is the tale which the musical profession are unanimous in telling about it,—will not require. Dr. Crotch was once the organist of Christ Church, Oxford; and as his secession from that office, some few years since, seemed scarcely regarded as a matter of any moment, he may naturally have concluded that public opinion was not sufficiently advanced on the subject of his art to appreciate anything he might say respecting it.

That reform can come without an appeal to some high standard, that it can proceed from any choral establishment which is deficient in competent musical authority, is impossible. Though fully aware of the use which may be made of the following observation, the writer unhesitatingly avers, that until some other qualification, than merely to have behaved respectably in an inferior office, to have been a choir-boy, deputy organist, or organist's apprentice, shall be required of the person who seeks the situation of cathedral organist, until something more is known by, and required of him in the higher departments of musical science than of late days has been the case, the result will be, what it is. The comparative immunity from the calls of a more active life, which the seclusion of the cloister is supposed to confer on those favoured members of our church establishment who compose cathedral bodies,—enabling them to devote themselves to that more recondite and valuable learning which 'cometh by opportunity of leisure,'—would, if it were extended, as perhaps it well might be, to the organist,—in all probability, not only induce the services of a higher rank of the profession than is *commonly* found at our cathedrals, but might enable such professors themselves to give their attention more immediately to the higher departments of the art, and to that pure and elevated branch of it, in particular, known as the 'Church School': new specimens of which are as loudly called for by the circumstances of the times, as by the smallness of the amount of any unexceptionable ones in general use.

But another mischief is, that, from the absence of good information in those quarters where it should exist,—from the deficiency of all accurate knowledge of the habits and feelings of the musical profession on the part of those in whom the right of election to musical offices in the church is vested,—and from the absence of every species of information concerning the just requirements of the art in its connection with public worship, in the same quarter—it is more than

probable that when a professor of better standing *does* join a cathedral in this capacity, after the efforts of a few years, he will feel himself compelled to choose between his interest and his duty; and, either to relinquish such connections as he may have there formed, and leave it again, or, incur the disrespect of his profession by remaining in a position from whence nothing is seen to proceed for the advancement of his art, nothing deserving public approbation; without reference to higher motives.

It is a fact beyond dispute, that, while in its secular departments the art has been making the most rapid progress towards perfection, as regards the church it has remained almost stationary, or worse, for centuries. An idea obtains, in some quarters, that things should ever remain thus; that improvement is unnecessary. But if public opinion advances, the result of this is too clear.

The discipline of choirs, or rather the want of it, is another obstacle to improvement. Although as respects composition, the time may be gone by in which the musical composer could be expected to indulge a predilection for his art at the expense of his domestic comforts, by *giving* his time to the subject; still, something might be done in this respect wherever clever men were engaged in cathedral duties, were choirs in a state of efficiency and order: had choirs their fixed times for study and rehearsal, a great difficulty would be removed. But it is a fact, that, from the description of tenure on which, in many instances, lay chorists hold their appointments, there are no means of compelling such persons to give the necessary attention to self-culture; and that, absolutely,‡ a new Act of Parliament must be passed before they can be compelled to practise! At the late discussion on church affairs, in Parliament, a few strokes of the pen would have remedied this evil; but, alas! who there represents the interests of music and musicians? Church music has many sworn, but no *true* guardians; or this favourable opportunity for infusing new life into our choral service would not have been neglected.

Surely the musical affairs of the church should be rendered more conformable to the highly intellectual standard of present times. Could not the musical professorships of our Universities be made to aid in this object? the operations of these offices be greatly enlarged? Frequent lectures, with good practical examples, in the University towns, would inculcate the minds of those studying for the clerical office, with the principles of good taste, and a just view of the true position of the art and its professors, as connected with the church. Might not the University professors be allowed a voice in the election of cathedral organists? and the organists in those of the singers? Beyond all doubt, a very considerable improvement in the performance of Cathedral Service would soon, by this means, be effected; presuming, of course, that to these said professorships, appointments were made, both unexceptionable, and worthy the approval of the musical profession at large. It may be conceded that much zeal has appeared during the last year or two, in behalf of the art, amongst caputular bodies; and that some of that zeal has, perhaps, been 'according to knowledge.' No disrespect is meant, however, when it is suggested, that not every member of a chapter who is pronounced, in a cathedral town, to be '*very musical*,' is competent to act with absolute wisdom in the affairs of music; and surely, no one can be impressed with a keen appreciation of *truth* in matters of art, keeping in mind the *object* of church music, who will ever rest satisfied where, in what is done, any but the highest standard is appealed to.

For thus digressing from the immediate object of a Preface, and for the discursive nature of the foregoing observations, the writer would urge, in apology, how difficult it is to touch on any portion of the musical discipline of the Church without discovering that great principles are involved even in minute details, and that on points of much importance, little or no real information exists at the present moment; and he feels that an apology might well be added for that which remains unsaid. Glad would he be if the hints thus thrown out, were deemed worthy the notice of those, who

* But it is not on this ground that he presumes to plead the cause of improvement in Church Music. In this point of view it can only be interesting to his own profession; if one is excepted to whom the prosperity of all classes is known to be an object of kind, benevolent solicitude.—THE SOVEREIGN.

† [Dr. Crotch.—Ed. M.T.]

‡ There are many persons of this description employed at country cathedrals who have never had what the metropolitan professor would call a single lesson in music. [The 'metropolitan professor' here referred to is evidently Edward Taylor, Gresham Professor of Music from 1837 to 1863.—Ed. M.T.]

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possess both the literary talent and the power, in connection with the public press, to do justice to this great subject. To suggest remedies, for the errors alluded to, may not be difficult, but the task of so doing, might better become a higher power than belongs to any individual member of the musical profession; but he would add, that as far as his own experience goes, it must be a very high and a very strong power that can succeed in effecting a general and systematic remedy. In particular instances, it may charitably be hoped that individuals exist who would do any reasonable thing for the improvement of the music of their church. But truly, at the present day, it is not too much to hope and expect that some *general and systematic arrangement*, might be effected, which would render the position of musical art and its professors, in connection with cathedrals, more consistent with the present state of things; a position which might be a guarantee to the public, that our choral worship was endowed with every propriety within the present reach of art. But so far from this being the case, the musical profession, as a body, can scarcely be said to have any voice in the matter, and its management is as completely in the hands of others, as it was at the period when the clergy knew and practised all the *little* which was known, and a musical profession was not in existence.

For the appearance in print of certain portions of the following composition he would also offer a few words of apology. The Creed and Kyrie Eleeson (No. 2) were written for treble voices only, to meet an emergency which occasionally arose at one of the cathedrals with which he was connected, and were never intended for public inspection. Their performance, however, was the origin of the present composition, as a gentleman, Mr. Martin Cawood, of Leeds, on hearing the Creed performed, proposed to the author the completion of the entire service, undertaking to remunerate him for his work, and incur the sole risk and responsibility of its publication: the following is the result of this kind offer; and, however unworthy it may be, the good intentions of Mr. Cawood surely deserve notice, in times when an act of so much liberality is entirely without parallel; and when it is remembered that cathedral bodies rarely encourage (even by the purchasing of a few copies for the use of their choirs) such undertakings. Indeed, such parties seldom even condescend to notice any applications made to them of the kind. A fact which may astonish those who remember the nature of our choral service, and how largely the musician's art is, twice a day, called into requisition, throughout the entire year, in every cathedral and college chapel in the kingdom.*

So inconsiderate, so ungenerous has been the policy in which a church aristocracy, of late years, has conducted itself towards the professional musician! who cannot in any instance or point of view whatever, perceive the degree of

encouragement and patronage bestowed on those high branches of his art of which the church, from its constitution and its daily usages, appears so much in need; and in behalf of which, one might naturally suppose, the best efforts of a civilized people would be perseveringly directed. The sculptor, the painter, the architect, have no complaints to urge against society on such a score; nor, in all probability, will the musician again; for the attention of the better class of professors is now, of necessity, directed to the secular departments of music; the successful cultivation of which not only reveals to the mind the highest beauties, the finest examples for study and practice, but, also, affords a degree of pecuniary recompense which, to the dependent, it must in common prudence, be an object of much importance to attain.

The Creed, thus alluded to, would not have been published by the author's desire. It was a youthful effort, is without merit, and was intended for private use. This will, it is hoped, be a sufficient defence against criticism in respect to this piece, as well as that of Kyrie Eleeson, No. 2, both of which belong to one date, and contain a well-known modulation, which is, it is believed, strictly the property of Sebastian Bach, (it occurs in a Credo) but is also met with in a chorus of that noble production of the pure and beautiful Spohr, 'Die Letzten Dinge,' where it is made the feature of a sequence.

And, in conclusion, he would express his fear that, from the nature of the precedent remarks, it may be supposed he considers he is presenting to public notice a work possessing all the merits, and none of the defects, to which allusion has been made. But, this is by no means the case, or the reference also made to the difficulties which beset such an undertaking would be needless. He would, however, guard against the degree of success which may attend its performance by provincial quires being considered a fair criterion of its merits: as on the publication of, perhaps, the most perfect work of a similar nature (a 'Service,' by the late Samuel Wesley,) it was so ill performed that a gentleman who holds a canonry in the cathedrals of both Oxford and Exeter, unable to distinguish between the defects of performance and those of composition, desired that it might never be used again: a judgment, however, which has since been superseded, and the work's great merits allowed: but if such was the temporary fate of a work of unquestionable genius, from its happening to be somewhat dissimilar to the 'Services' which had been sung by the choir of the cathedral in remark, (that of Exeter,) 'from their youth upwards,' a still less favourable one may be anticipated for the present, which, in fact, is a still further departure from common usages.

There is a simplicity, which, when allied with other great qualities in composition, it should ever be the student's utmost effort to attain: their union is perfection: but this, under the present disastrous circumstances of cathedral music, should hardly be expected of any one. Assuredly, in the present work, the writer aspires to nothing of the kind: still, he would hope that no difficulties occur in the following pages which a body of singers possessing average ability may not easily surmount.

The present Service occupies two or three minutes more in performance (calculating the *entire* Service) than the longest now in general use. A defect, which with others, of which the composer is already sufficiently sensible, he hopes, on again adapting music to these subjects, to rectify.

LEEDS, February, 1845.

Mr. Frank Kidson delivered an interesting lecture, with musical illustrations, on 'English Folk-song' at the Town Hall, Retford, on October 26. In the course of the peroration of his excellent discourse, this acknowledged authority on the subject said: 'The folk-songs which have already been gathered in at least show that even in the fragments we have a wealth of national melody second to none. If our folk-lore, as relics of old customs and superstitions, is to be sought for (as undoubtedly it should be), if anything that bears upon our past history is to be recorded, so certainly should our folk-song be collected; and I strongly urge all to bear a hand in the work.'

* In London, a lady annually awards a gold medal, value five pounds, for the encouragement of the *true Church School*. This donation, which is called 'The Gresham Prize,' has existed some years; and, even now, it is believed, competition has not fallen into such perfect disrepute, but that some few among the earliest beginners in musical composition are observed to make their first essay, with a view towards publication, in this direction. (The lady donor of the Gresham Prize was Miss Maria Hackett, the choristers' friend.—Ed. M.T.)

What painters, architects, and sculptors, might think were such an award held out for the encouragement of the higher departments of their respective arts, it is not difficult to imagine. But a Lawrence, a Barry, or a Chantrey, will allow, that in the course of history, periods may be instanced when the public mind has been as little advanced in respect to *their* high, and now thoroughly appreciated callings, as it appears to be at present on the subject of the great school of church music: when a heap of unknown stone was a church, when the painter's work was valued at the cost of the *material* employed in its composition, and when sculpture did not exist; and then possibly, a donation of five pounds, might be viewed otherwise than as a mockery of the arts and their professors. True merit in *their* arts is now, happily, the straight path to honour, fame, and fortune; and our Prime Minister is so well satisfied that such should be the case, that he points to the fact, with pride, as an instance of the greatness and prosperity of the nation. But musical art, notwithstanding its various claims on the gratitude of society, especially as regards its connection with the worship of the church, this art, with reference to the higher branches of composition, has not a single instance of liberal encouragement to point to, not one of any kind whatever! A consideration of this circumstance should, perhaps, deter the very first from again entering into competition for the 'Gresham Prize.' The few who have already done so, especially those who have *gained* the 'Prize,' are sufficiently punished by the fact of one of the two umpires employed to select the best candidate having declared that the awards hitherto made have ever been in opposition to *his* judgment; for that his colleague would always have *his own* way, and so, he would have nothing more to do with the matter.

Reviews.

A Modern School for the Violin. Book 5a (Fifth book of Technical Practice.) By August Wilhelmj and James Brown.

Andantino for Violin and Pianoforte. By Edwin H. Lemare. *Suite in D major and Suite in F major.* For Violin and Pianoforte. By C. Hubert H. Parry.

[Novello & Co., Ltd.]

With the startling statement that 'out of the thousands of (violin) students only a small minority can be depended upon to play even a few double notes in succession without some serious fault in intonation, while the majority seem content to play practically all thirds, fourths, fifths and sixths a little out of tune,' the authors of 'A Modern School for the Violin' set out to rectify this grave failing by devoting nearly the whole of their fifth book of technical practice to double-stopping. Beginning with short exercises in octaves, the student is led through all the principal double notes of the major and minor keys. The highest positions are also further developed by means of *arpeggi* in common chords and diminished sevenths. These exercises will be none the less valuable because they cover a good deal of ground that is already traversed in the earlier books; their systematic progression is certain to aid the student by giving the fingers the necessary strength and decision for precise attack in double-stopping.

Mr. Lemare's popular *Andantino* in D flat, originally composed for the organ, has been successfully transcribed for violin and pianoforte (transposed to the key of D) by Cyril Monk. The present arrangement might also serve for violin and organ, pieces for which combination of instruments there is a constant if somewhat limited demand.

The many admirers of Sir Hubert Parry's 'Twelve Short Pieces' will welcome with pleasure his two new Suites for violin and pianoforte. The Suite has undergone many developments since the early days of independent instrumental music, when it chiefly consisted of four or five short movements in the older dance rhythms. There is little of the ancient style in Sir Hubert's latest works. No. 1, in D, consists of a *Prelude*, *Capriccioso*, *Scherzo*, *Dialogue* and *Finale*; No. 2, in F, includes a *Prelude*, *Intermezzo*, *Capriccioso*, *Retrospective* and *Finale*. Without presenting any special difficulties the violin parts require skilful handling, and much delicate and sympathetic interpretation. The pianoforte accompaniments are important, and complete agreement must exist between the two players in order to give these Suites their full charm. Where all is pleasing it is invidious to particularise; but specially graceful are the *Dialogue* and *Retrospective*, and quaintly playful the *Capricciosos* and *Scherzo*.

Hugo Wolf. By Ernest Newman. With thirteen illustrations.

[Methuen & Co.]

A tragic note of no uncertain sound vibrates throughout the life-story of Hugo Wolf. The clouds of disappointment and the mists of mental affliction darkened his pathway almost from the cradle to the grave. For all that, the incidents of his life as related by Mr. Ernest Newman are not without interest. As a boy, Wolf became an expert performer on the Jew's harp, which our author calls—in fun, of course—'one of the most fascinating of musical instruments.' His interview, at the age of fifteen, with Wagner was an amusing incident in his career, not so the fact that Wolf in his youth subsisted on one meal a day. In order to eke out a precarious existence he became musical critic of the *Salonblatt*, the duties of which he discharged more or less successfully for four years. As Berlioz was one of his favourite composers—and there was much in common between the two men—it is not surprising that Wolf became an ante-Brahmsite. In reading these biographical pages one soon comes to the conclusion that the composer who forms

their subject-matter was rather a difficult person to get on with; there are evidences of that mental aberration which ultimately developed into the brain paralysis which caused him to be put under restraint, and which ended his short life, of forty-three years, in an asylum. As his biographer truly says: 'No feeling but one of the most poignant pity can fill us when we think of the gnawing misery of his life and the brutal, senseless tragedy of his end.'

By far the greater part of this readable volume is devoted to a critical estimate of Wolf's compositions, written in its author's brilliant manner. Here we meet with Mr. Newman as a most enthusiastic hero-worshipper. Assuming that Hugo Wolf was a great song-writer, it is questionable whether his cause will be advanced by any depreciation of Schubert, such as that given on p. 154 of this book. For all this, Mr. Newman's critical survey of the ill-fated composer will be read with interest if not absolute conviction. This well-printed and attractive volume can be welcomed as an important contribution to the literature of modern music. It forms the first of a series—edited by Mr. Newman—entitled 'The new library of music,' which will include Mozart, by Mr. W. H. Hadow; Beethoven, by Mr. D. F. Tovey; and Handel, by Mr. R. A. Streatfeild. One of the volumes will treat of 'a history of musical criticism,' a subject which should furnish some lively pages for the delectation of its readers, especially if they be musical critics.

BOOKS RECEIVED.

A history of music in England. By Ernest Walker, M.A., Mus.D. Pp. viii. + 364; 7s. 6d. net. (Oxford: The Clarendon Press.)

Stories of symphonic music. By Lawrence Gilman. Pp. xvii. + 359; 5s. net. (Harper & Brothers.)

The appreciation of music. By Thomas Whitney Surette and Daniel Gregory Mason. Pp. xi. + 222; \$1.50. (New York: The H. W. Gray Company.)

Studies of the eighteenth century in Italy. By Vernon Lee. Second edition, illustrated, and with a new preface. Pp. xlix. + 450; 21s. net. (T. Fisher Unwin.)

Per aspera ad astra (A vision in the night). By David Frangcon-Davies, M.A. Pp. 38; 2s. 6d. net. (W. Speaight & Sons.)

The Life of William Sterndale Bennett. By his son, J. R. Sterndale Bennett, M.A. Pp. xv. + 471; 12s. 6d. net. (Cambridge: The University Press.)

The 'Andrew Carnegie Music Scholarships,' founded by the Musicians' Company, are again open to competition. They entitle the holders thereof to free tuition for three years at the Guildhall School of Music. One important feature of the examination for these Scholarships is that candidates must show 'distinct ability in reading at sight.' Full particulars as to the conditions of these Scholarships will be found in our advertisement columns, p. 770.

Preliminary Examinations for fourteen free and open Scholarships at the Royal College of Music will be held on January 29, 1908, in various local centres throughout the United Kingdom. The Scholarships to be competed for are as follows: Composition, two; Singing, three (two male, one female); Pianoforte, two; Organ, two; Violin, two; Violoncello, one; and two between Clarinet, Trumpet and Horn. Full particulars may be obtained from the Registrar, Royal College of Music, Prince Consort Road, South Kensington, London, S.W.

An excellent illustration of the bust of Orlando Gibbons in Westminster Abbey, presented by Mr. C. T. D. Crews, may be obtained at the price of half-a-crown from the Secretary of the Incorporated Society of Musicians, 16, Berners Street, W. The proceeds of the sale will be devoted to the funds of the Orphanage, a most worthy object.



My Little Pretty One.

December 1, 1907.

FOUR-PART SONG.

Words early 17th Century.

Composed by HEALEY WILLAN.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegro leggiero.

SOPRANO. *pp* My lit - tle pret - ty one! My soft - ly win - ning one! Oh! thou'rt a mer - ry one! And *mf*

ALTO. *pp* My lit - tle pret - ty one! My soft - ly win - ning one! Oh! thou'rt a mer - ry one! And *mf*

TENOR. *pp* My lit - tle pret - ty one! My soft - ly win - ning one! Oh! thou'rt a mer - ry one! And *mf*

BASS. *pp* My lit - tle pret - ty one! My soft - ly win - ning one! Oh! thou'rt a mer - ry one! And *mf*

(For practice only.) *Allegro leggiero. ♩ = 132.* *pp* *mf*

play-ful as can be. *p* With a beck thou com'st a - non; In a trice, too, thou art gone, *cres.*

play-ful as can be, *p* With a beck thou com'st a - non; In a trice, too, thou art gone, And I must *cres.*

play-ful as can be, *p* With a beck thou com'st a - non; In a trice, too, thou art gone, And I must *cres.*

play-ful as can be. *p* With a beck thou com'st a - non; In a trice, too, thou art gone, And I must *cres.*

p *cres.*

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a tempo.
PPP mezza voce.

And I must sigh a-lone, But sighs are lost up-on thee. My lit-tle pret-ty one!

poco rit. *dim.* *a tempo.* *PPP* *p* *PPP*

sigh a-lone, But sighs are lost up-on thee. My lit-tle pret-ty one!

poco rit. *a tempo.* *PPP* *p* *PPP*

sigh a-lone, But sighs are lost up-on thee. My lit-tle pret-ty one!

poco rit. *a tempo.* *PPP*

sigh a-lone, But sighs are lost up-on thee. My lit-tle pret-ty one!

mp

My soft-ly win-ning one! Oh! thou'rt a mer-ry one! And playful as can be.

p *mp*

My soft-ly win-ning one! Oh! thou'rt a mer-ry one! And playful as can be. With a

p *mp*

My soft-ly win-ning one! Oh! thou'rt a mer-ry one! And playful as can be. With a

mp

My soft-ly win-ning one! Oh! thou'rt a mer-ry one! And playful as can be. With a

pp

With a beck thou com'st a-non; In a trice, too, thou art gone, And I must sigh, But

p *mf*

beck thou com'st a-non; In a trice, too, thou art gone, And I must sigh a-lone, But

pp

beck thou com'st a-non; In a trice, too, thou art gone, And I must sigh a-lone, But

pp

rall. *a tempo.* *f* *p* *mp* *f* *ff*

sighs are lost up-on thee, Art thou my smiling one, Art thou my pouting one, Art thou my teasing one, A

rall. *a tempo.* *f* *p* *mp* *f* *ff*

sighs are lost up-on thee, Art thou my smiling one, Art thou my pouting one, Art thou my teasing one, A

rall. *a tempo.* *f* *p* *mp* *f* *ff*

sighs are lost up-on thee, Art thou my smiling one, Art thou my pouting one, Art thou my teasing one, A

rall. *a tempo.* *f* *p* *mp* *f* *ff*

sighs are lost up-on thee, Art thou my smiling one, Art thou my pouting one, Art thou my teasing one, A

dim. e rit. *a tempo.* *mf*

goddess, elf, or grace? With a frown thou wouldest my heart,

dim. e rit. *a tempo.* *mf*

goddess, elf, or grace? With a frown thou wouldest my

dim. e rit. *a tempo.* *mf*

goddess, elf, or grace? With a frown thou wouldest my heart,

dim. e rit. *a tempo.* *f*

goddess, elf, or grace? With a frown thou wouldest my heart, With a

dim. e rit. *a tempo.* *mf* *f*

f

With a smile thou heal'st the smart; Why play the ty-rant's part with

f

heart, With a smile thou heal'st the smart; Why play the ty-rant's part with

f

With a smile thou heal'st the smart; Why play the ty-rant's part with

f

smile thou heal'st the smart; Why play the ty-rant's part with

rall. e dim. 3 *a tempo.* *pp*

such an in - no-cent face. My lit - tle pret - ty one! My soft - ly win-ning one!

rall. e dim. 3 *a tempo.* *pp*

such an in - no-cent face. . . My lit - tle pret - ty one! My soft - ly win-ning one!

rall. e dim. 3 *a tempo.* *pp*

such an in - no-cent face. . . My lit - tle pret - ty one! My soft - ly win-ning one!

rall. e dim. 3 *a tempo.* *pp*

such an in - no-cent face. . . My lit - tle pret - ty one! My soft - ly win-ning one!

rall. e dim. 3 *a tempo.* *pp*

Oh! thou'rt a mer - ry one! And play-ful as can be, With a beck thou com'st a - non ;

mf *p*

Oh! thou'rt a mer - ry one! And play-ful as can be, With a beck thou com'st a - non ; In a

mf *p*

Oh! thou'rt a mer - ry one! And play-ful as can be, With a beck thou com'st a - non ; In a

mf *p*

Oh! thou'rt a mer - ry one! And play-ful as can be, With a beck thou com'st a - non ; In a

mf *p*

poco rit.

In a trice, too, thou art gone, And I must sigh a - lone, But sighs are lost up - on thee.

cres. *poco rit.* *dim.*

trice, too, thou art gone, And I must sigh a - lone, But sighs are lost up - on thee.

cres. *poco rit.* *dim.*

trice, too, thou art gone, And I must sigh a - lone, But sighs are lost up - on thee.

cres. *poco rit.* *dim.*

trice, too, thou art gone, And I must sigh a - lone, But sighs are lost up - on thee.

cres. *poco rit.*

ppp mezza voce.
My lit-tle pret-ty one! My soft-ly win-ning one! Oh! thou'rt a mer-ry one! And
a tempo.
My lit-tle pret-ty one! My soft-ly win-ning one! Oh! thou'rt a mer-ry one! And
a tempo.
My lit-tle pretty one! My soft-ly winning one! Oh! thou'rt a mer-ry one! And
a tempo.
My lit-tle pret-ty one! My soft-ly win-ning one! Oh! thou'rt a mer-ry one! And

ppp a tempo.

play-ful as can be. With a beck thou com'st a-non; In a trice, too, thou art gone, And
play-ful as can be. With a beck thou com'st a-non; In a trice, too, thou art gone, And I must
play-ful as can be. With a beck thou com'st a-non; In a trice, too, thou art gone,
play-ful as can be, With a beck thou com'st a-non; In a trice, too, thou art gone, And I must

pp I must sigh. But sighs are lost up-on thee. *rall.* *ppp*
sigh a-lone, But sighs are lost up-on thee. *rall.* *ppp*
And I must sigh a-lone, But sighs are lost up-on thee. *rall.* *ppp*
sigh a-lone, But sighs are lost up-on thee. *rall.* *ppp*

Obituary.

MR. H. R. GADSBY.

The death of Henry Robert Gadsby is recorded with sincere regret. The sad event took place, after a brief illness, at his residence, 53, Clarendon Road, Putney, on November 11. Born at Hackney, December 15, 1842, he was a fellow chorister of Sir John Stainer at St. Paul's Cathedral. In the early part of his career he was organist successively of St. Ann's Church, Blackfriars, Camden Church, Camberwell, and St. Peter's Church, Brockley. In 1884 Mr. Gadsby succeeded John Hullah as professor of harmony at Queen's College, London, and on the death of Sir W. G. Cousins, in 1893, he became professor of the pianoforte and director of musical studies at the same institution. He was one of the most respected professors at the Guildhall School of Music, having been appointed at the opening of the School in 1880, a member of the Philharmonic Society, and an honorary Fellow of the Royal College of Organists.



MR. HENRY R. GADSBY

(Photograph by Messrs. Elliott & Fry.)

Except for a few lessons in harmony which he received from William Bayley, master of the choristers of St. Paul's Cathedral, Mr. Gadsby was a self-taught musician. His compositions, always cast in a thoughtful and sane mould, covered a wide range of subjects, from the symphony to the simple anthem. For many years his creative gifts were recognized by Sir August Manns and Sir George Grove at the Crystal Palace, his first appearance there having been his overture to the cantata 'The Golden Legend,' on December 18, 1869. In addition to the above-mentioned overture, the list of Mr. Gadsby's compositions includes the following instrumental works: three Symphonies in C, A and D (the last-named, the 'Festal' symphony, in honour of Queen Victoria's Jubilee, produced at the Crystal Palace, November 3, 1888); Overtures 'Andromache,' and 'The witches' frolic'; 'Intermezzo and Scherzo' (British Orchestral Society, April 21, 1875); Suite, 'The Forest of Arden' (Philharmonic concert, March 4, 1886); Organ Concerto (played by Stainer at the Crystal Palace, January 24, 1874); String Quartet in C (1875); Rondo piacevole, for pianoforte and flute (1875), &c.

His vocal works include Psalm xxx. (Henry Leslie's Choir, May 5, 1864); Cantatas 'Alice Brand' (1870), 'Lord of the Isles' (Brighton Festival, February 13, 1879), 'Columbus,' tenor solo and male voices (Crystal Palace, March 19, 1881), and 'The Cyclops' (Queen's College, Oxford, May 30, 1890); music to 'Alcestis' (composed specially for the first stage performance of the play, under the management of Mr. Charles Wyndham, Crystal Palace, December 12, 1876), 'Andromache,' Queen's College, London (1893), and Tasso's 'Aminta' (Queen's College, London, July 5, 1897); songs, part-songs, &c.

Under the heading 'Church Music' there can be placed to Mr. Gadsby's credit ten anthems, and some services, including two settings specially composed for the Festival of the Sons of the Clergy—a *Cantate Domino* and *Deus Misereatur* in D (1871) and a *Magnificat* and *Nunc dimittis* in C, with orchestral accompaniment (1875), &c. He also wrote treatises on harmony and sight-singing.

Mr. Gadsby, whose interests included sketching and water-colour painting, was a much-esteemed musician, and his loss will be deeply deplored by a large circle of friends and pupils. His remains were laid to rest in Putney Vale Cemetery on November 14, amid many manifestations of respect. It may be interesting to record that a private performance of his 'Alcestis' music was given at the residence of the late Dr. W. A. Barrett, Denmark Road, Camberwell, on June 2, 1876. On that occasion the music was rendered by the choir of St. Paul's Cathedral, and the composer's father, Mr. W. Gadsby, read the passages of the play necessary to the elucidation of the story. Mr. H. R. Gadsby kindly contributed some pleasant recollections of his chorister days at St. Paul's Cathedral to the biographical sketch of Sir John Stainer which appeared in THE MUSICAL TIMES of May, 1901.

CHIMES AND CHIME TUNES.

At the opening meeting of the thirty-fourth session of the Musical Association—held at Messrs. Broadwood's, Conduit Street, on November 19—a paper on 'Chimes and chime tunes' was read by Mr. W. W. Starmar, who for many years has given special attention to this subject; nothing that he has previously done, however, is of greater value or interest than this lecture.

Mr. Starmar began by saying that the origin of the word 'chime,' although somewhat obscure, is undoubtedly connected with the Latin 'cymbalum,' old German 'zimbel,' 'a small bell struck by a hammer.' The definitions are: (1) a set of bells in a tower, (2) a series of musical sounds, or tune, played mechanically, or otherwise, on such a set of bells. Very little information is available as to when chimes were first used, the only records being found in ancient church accounts and similar documents, which however show that they were common in the middle of the 15th and in general use during the 16th century. Chimes in the first instance were doubtless played by hand. Mechanical figures for striking the quarters and hours on bells were in use some time before the introduction of clock dials. Before 1298 there was a clock at St. Paul's Cathedral with such figures, described by Decker as 'Paul's Jacks,' the word 'Jack' being derived from 'jaccomarchiadus,' i.e., a man in a suit of armour, the figures being always so represented. One of the earliest records of chimes is of the year 1432, when 'Richard Roper was paid 20d. for mending the chymes' in Norwich Cathedral.

Chime mechanism, as distinct from clock mechanism, was invented soon after the introduction of weight clocks. Of the latter, Peter Lightfoot, Abbot of Glastonbury (1335), was one of the earliest, if not the earliest maker. In all probability quarters were first indicated by a jack striking a single bell, and later by two jacks striking two bells, the notes of which were a 2nd, 3rd, 4th or 5th apart. Such quarters, undoubtedly the most ancient, are now known as ding-dong or ting-tang quarters, and from their introduction up to the present time they have been more extensively used than any others in this country. Detailed information was next given of the chimes known respectively as Whittington, Cambridge (commonly called Westminster), and Tennyson (Carfax), the particulars of which were of exceptional interest;

after which Guildford, Beverley, and Cambridge.

A description showing the capabilities was imposed according to the movements, first Gillett, of Sons, of connection and the drive.

As with any approximation, they must be bells were for major scale played on bring us to 16th century sums of money in 1586, making the for the chimes in the that the same tune, described the foolish chimes, &c.

of Lutterworth payment of good, sweet same was music to perhaps they are those of particulars entire paper Chime to 18th century with quarters tunes are following

On three Rev On four On five On six On eight We St. Bar Bar On nine Dr.

Mr. Starmar many repeated very long the statement smaller number mutilation deprecated was sinned describe such

In D

In C

after which the chimes at Magdalen College, Oxford; Guildford, Holy Trinity Church; Norwich Cathedral; Beverley Minster; Canterbury Cathedral; the Benedictine Abbey, Fort Augustus; and the Roman Catholic Church, Cambridge, were fully dealt with.

A description was next given of ancient chime machinery, showing the simplicity of its construction and its limited capabilities. Correct time in the rendering of the music was impossible, because the chime barrel varied in speed according to the demands made upon it. All this inequality of movement has now been overcome by modern improvements, firstly by Messrs. Lund & Blockley, later by Messrs. Gillett, of Croydon, and more recently by Messrs. Smith & Sons, of Derby. These developments are principally in connection with the subdivision of the mechanical operations and the driving power.

As with quarter-chimes, it is absolutely impossible to fix any approximate date when chime tunes were first introduced. They must, of course, have been posterior to the time when bells were first re-cast and tuned according to the notes of the major scale. There are also very few tunes that can be played on less than six bells, so that this condition would bring us to the 15th century. In church accounts of the 16th century particulars are frequently found with respect to sums of money paid for the repair of the chimes. For instance, in 1586, at Loughborough: 'Pd. to Robert Claye for making the barrell for the chyme vs. iijd.' 'Pd. for greace for the chyme a pynte, iijd.' The Wellingborough church accounts of 1600 record: 'Also we appoynte for the newe chymes in the church (& other charges about the church) so that the same be sett in notes after the best manner of a tune, discreetly to be considered upon and amended from the foolish tune now in use—£4 in regard to the same chymes, &c.' At Market Harborough, in 1602, John Lea, of Lutterworth, clockmaker, in consideration of a yearly payment of 6s. 8d., bound himself to keep the chimes 'in as good, sweet, solemne and perfect tune of musick as ever the same was at the sight and judgment of a skilful man of musick to be chosen by the townsmen of Harborough.' But perhaps the earliest records in connection with chime tunes are those of Gloucester Cathedral in 1527 and 1553, detailed particulars of which will be read with interest when the entire paper is printed in the Proceedings of the Association.

Chime tunes gradually increased in popularity until, in the 18th century, every church of importance possessed a clock with quarter-chimes and chime tunes. Many of these old tunes are of the greatest interest. The lecturer played the following examples:

On three bells, North Coates (Lincolnshire), by the Rev. T. R. Matthews.

On four bells, Tinwell (Rutland), by W. S. Haddon.

On five bells, Hallaton (near Uppingham), Ancient.

On six bells, Wellingborough, a tune called 'Henrietta.'

On eight bells, Holsworthy, two tunes, by Dr. S. S. Wesley.

St. Bartholomew's Chimes, Dublin, by H. W. Vipond Barry.

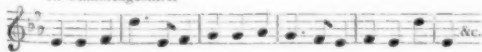
On nine bells (eight diatonic), at Gloucester Cathedral, by Dr. John Stephens and Dr. W. Hayes respectively.

Mr. Starmer remarked that in selecting tunes for chimes many repeated notes, long successions of quick notes, or very long note values should be avoided. He emphasised the statement that no tune should ever be attempted on a smaller number of bells than it properly requires. The mutilation of well-known melodies was much to be deprecated. In this respect perhaps the National Anthem was sinned against more than any other tune. Words fail to describe such caricatures as:

In Dorset.



In Cambridgeshire.



The lecturer strongly protested against the absurd duplication of the so-called Westminster Quarters, particularly when attempted on six or eight bells—no fewer than sixty per cent. of the total number of chiming clocks made during the past thirty years play these quarters. He also urged that no tunes should be used for the purpose of chimes unless bells were available for every note required for the exact rendering of them without any alteration whatever.

Dr. W. H. Cummings was in the chair, and subsequently presided at the annual dinner of the Musical Association, held the same evening at the Criterion Restaurant.

THE OPERA.

Two notable events stand out prominently in the autumn season at Covent Garden. The first performance in England of Alberto Franchetti's 'Germania,' on November 13, and the début here of Madame Tétrazini on November 2. 'Germania' was originally produced at La Scala, Milan, in 1902, and is its composer's fifth dramatic work, having been preceded by 'Asrael' in 1888; 'Cristoforo Colombo,' 1897; 'Fior d'Alpe' two years later; and 'Signor di Pourceaugnac' in 1897. The Italian libretto of 'Germania' is by Luigi Illica, an excellent prose translation of which was prepared by Mr. Claude Aveling for the Covent Garden performance. The period of the book is the German patriotic conspiracies to throw off the yoke of the French, terminating in the defeat of Napoleon I. on the plains of Leipzig in 1813. Interwoven with the doings of the conspirators is a love story in which three characters are concerned. Thus the libretto lends itself to emotional treatment, but the composer avoids the extravagant and hysterical, and the melodious music possesses a sincerity and manliness that excite esteem, and if it rarely increases the impressiveness of the situations it always adequately illustrates them. The performance reflected great credit on all concerned. Madame Giachetti, as the heroine Ricke, sang with great earnestness, and in the plaintive portions with sympathetic charm; Mr. Sammarco had many opportunities of showing his great abilities in the part of Worms, and Mr. Bassi gave a manly reading of Frederick Loewe. The Queen's song was beautifully rendered by Madame Edna Thornton, and Miss Ada Davies evinced considerable dramatic and vocal ability in the double parts of Ricke's sister and the drummer-boy. Mention should also be made of Mr. Wigley, who showed a lively sense of humour as a cynical minded bachelor, Crisogono. Mr. Panizza conducted, and secured an excellent ensemble. The opera was repeated on November 19.

Madame Tétrazini, who made her first appearance in England at Covent Garden as Violetta in 'Traviata,' on November 2, is one of those rarely-gifted artists who combine a soprano voice of rare quality and exceptional compass with a keen dramatic intuition and an artistic and sensitive temperament that endow her singing and gestures with fascinating significance. The gifted lady, who is a native of Florence, has had eleven years' operatic experience, the last four of which have been spent in the Argentine. She therefore came to us a matured artist, and her success was immediate and so great that the house was completely sold out for her second appearance in the same opera on November 7. A still greater success was achieved by her impersonation of the heroine of Donizetti's 'Lucia di Lammermoor,' on November 15, her rendering of the 'mad scene' calling forth an extraordinary demonstration of enthusiastic appreciation. In both these operas it was her command of tone-colour quite as much as the perfection of her vocalization which so distinguished her performances, and one must go back to the time when Madame Adelina Patti was in her prime to find such perfect renderings of old Italian opera numbers. It should be added that the hero in each opera was personated by Mr. Carpi.

Next in public attraction has been the embodiment of Carmen by Madame Marie Gay, and a memorable performance of Bizet's opera took place on November 16, at which the King and Queen of Spain were present. Don José on this occasion was personated by Mr. Vignas, who was also associated with Madame Gay in a fine performance of 'Aida' on October 24, when the Spanish artist sang as Radames,

Madame Gay as the Princess Amneris, and Madame Litvinne as the slave girl. The last-named lady sustained the name part of Ponchielli's 'La Gioconda,' revived on October 29 with a cast that included the Norwegian artist, Miss Bryhn, as Laura, Madame Edna Thornton as Gioconda's blind mother, and Messrs. Luppi, de Luca and Vignas respectively as the melodramatic Badoero, the arch plotter Barnaba, and the hero Enzo Grimaldo.

Another artist who has been very prominent is Mr. Sammarco. He embodied Don Giovanni for the first time on any stage in the performance of Mozart's opera on November 6, when he was supported by Mesdames Litvinne, Lejeune and Lalla Miranda, who severally personated Anna, Elvira and Zerlina, and Messrs. Luppi, Wigley and John McCormack, respectively as Leporello, Masetto and Don Ottavio, the cast being completed by Mr. Frank Arthur as the Commendatore. The opera was conducted by Mr. Percy Pitt. On October 26 Miss de Lis appeared as Nedda in 'I Pagliacci,' supported by Messrs. Bassi, Sammarco, Bada, and Albert Garcia, the last named making his first appearance as Silvio. Madame Giachetti, who has given several impersonations of Madama Butterfly, appeared for the first time as Mimi in 'La Bohème' on October 30, but the part seemed scarcely dramatic enough to give full scope to her abilities.

London Concerts.

ROYAL CHORAL SOCIETY.

The thirty-seventh season opened on November 7, according to time-honoured custom, with a performance of Mendelssohn's 'Elijah.' Criticism on such occasions is principally directed to the quality of the choir, for this Society recruits its forces every year. The tenors are certainly the finest body of voices that have been collected for this section, and the tone-quality of the sopranos is equally rich and brilliant. The basses are somewhat lacking in resonance, a common fault of metropolitan choirs, but the contraltos are all that could be desired. The choral numbers of the ever-popular oratorio were delivered under the direction of Sir Frederick Bridge with magnificent precision, and although in some numbers the dramatic intentions of the composer were not always realised, in many instances most impressive results were produced. The principal soloists were Madame Agnes Nicholls, Miss Dily Jones, Mr. John McCormack and Mr. Dalton Baker, the last-named showing notable advance in his interpretation of the rôle of the Prophet. The second quartet comprised Miss Clara Evelyn, Miss Maude Wright, Mr. Herbert Thompson and Mr. Graham Smart, while Mr. H. L. Balfour was at his usual place at the organ.

QUEEN'S HALL ORCHESTRA.—A MOZART (?) CONCERTO.

The first concert of the season—on November 2, at Queen's Hall—does not call for extended notice, as the programme was a more or less familiar one. Beethoven's Pastoral Symphony—not very often played now—was its chief feature, other orchestral pieces which bore it company being Berlioz's 'Carnaval Romain' overture, the 'Tristan' Prelude and Liebstod, and Lalo's ballet suite 'Namouna.' The last-named work, somewhat of a novelty, proved a very attractive feature of the afternoon's music, to which the charm of Miss Julia Culp's beautiful singing added further enjoyment.

To the original programme of the second concert, on November 16, was added a (so-called) 'newly discovered' Violin concerto (No. 7) by Mozart. What is its history? Seventy years ago the autograph, so it is said, was in the possession of Habeneck, the distinguished conductor of the Société des Concerts du Conservatoire, Paris, but since then it cannot be traced. A copy of this autograph is said to have been made by Eugène Sauzay, the son-in-law of Baillot, which afterwards came into the possession of his son, Julien Sauzay. This gentleman 'deemed it a filial duty to screen this copy from profane eyes.' Why? And then Professor Dr. Albert Kopfermann,

chief of the music department at the Royal Library, Berlin, discovered a second copy from which the present score has been made. It is obvious that there are several weak links in this chain of evidence as to the authenticity of the concerto which are by no means strengthened after having heard it performed. One ceases to wonder why the work has so long lain in oblivion, for if the music is Mozart's, then it falls short of the greatness associated with that master. Miss May Harrison, who played the solo portion, was more successful in her interpretation of the Concerto by Brahms, which she played with remarkable intuitiveness for so young a performer, her interpretation giving evidence of gifts which doubtless will ripen by experience. The remainder of the programme—too long for an afternoon concert—consisted of Beethoven's 'Coriolan' overture, Tchaikovsky's Symphony in F minor (No. 4), and the 'Finlandia' symphonic poem by Sibelius. Mr. Henry J. Wood conducted both concerts with his wonted alacrity.

LONDON SYMPHONY ORCHESTRA.

A large audience was naturally attracted to Queen's Hall on November 4, the occasion being the first of six concerts given by the London Symphony Orchestra. The programme consisted of two symphonies both in the key of D—the 'Prague' by Mozart and No. 2 of Brahms, in addition to Wagner's 'Siegfried Idyll' and Tchaikovsky's 'Romeo and Juliet' overture. It is hardly necessary to say that with such a body of players and Dr. Hans Richter as conductor, perfection was attained, but such was the fact which it is pleasant to record. The use of adjectives in describing the interpretations would be in the nature of an impertinence.

At the second concert, on November 18, the programme opened with an exceptionally fine performance of Elgar's overture 'In the South (Alassio).' As no new work was offered, the interest of the concert centred chiefly in the first appearance in England of the boy pianist, Ernst Lengyel, or to give his full name, Lengyel von Bagota. Dr. Richter is not reputed to be enthusiastic about the exploits of juvenile prodigies and, therefore, the introduction by him of Lengyel, who is only fourteen years of age, was of itself an exceptional testimony to the boy's extraordinary powers. The two pieces selected for the début were Liszt's Concerto in E flat and Bach's Chromatic Fantasia and Fugue. Lengyel's performance of these exacting compositions displayed a marvellous technique and, for his age, a masterful power to interpret. It is true that one occasionally felt conscious of making allowance for age, but nevertheless it was obvious that the boy bids fair to become one of the world's great pianists. A portrait and brief biographical sketch of Master Lengyel will be found on p. 788.

Grieg's 'Holberg' suite for string orchestra was performed, but it cannot be said to have made a special effect; for magnificence of playing and impressiveness of interpretation the performance of Beethoven's C minor Symphony must be described as the great achievement of the concert.

ROYAL ACADEMY OF MUSIC.

One of the most memorable performances at the chamber concert on November 18, at Queen's Hall, was that of the *Lento* and *All-gro giusto* from a Pianoforte quintet (MS.) by Miss Katharine Eggar. In the slow movement is shewn ability to invent and develop melody, in the *All-gro* is apparent a lively sense of contrast, and both sections are full of promise of greater achievement. The composer took part in a praiseworthy rendering. Another student work included in the programme was an 'Andante-scherzo' for two pianofortes, by Miss Ethel Shepard. Encouragement is due to the pianists, Miss Gladys Vandamm and Miss Dorothy Gough; the flautist, Miss Edith Penville, and the violinist, Mr. Henry O. Parsons; and to the vocalists, Miss May Horton, Miss Alice Baxter and Mr. Leslie Mackay, all of whom gave proof, in more or less degree, of having profited by careful training. Mention is also merited of Mr. Sascha Davidoff and Miss Valentine Orde, who played a Serenata for two violoncellos by Piatti; of neatly executed excerpts from Glazounow's Novellen (Op. 15) for string quartet, and of the *All-gro vivace* from Mendelssohn's String quintet in B flat.

The first given at the was the won flency, and resonant. This defici Hungarian exciting eff Margherita in his inte Pembroke to that of Bran leader of the Mr. Arthur

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MR. C Miss M Orchestra, most artis The talent and in the each with elicited the numerous Symphony graceful a formance Mr. Charle 'Patrick S in numbe respectivel Mr. Wooo interesting writing res

LONDON CHORAL SOCIETY.

The first concert of the fifth season of this Society was given at the Queen's Hall on October 30. Berlioz's 'Faust' was the work presented. The choir displayed considerable fluency, and the tone was always musical if not conspicuously resonant. The playing of the orchestra lacked the unity of rhythmic attack so often called for in this remarkable work. This deficiency was most felt in the performance of the 'Hungarian march,' which failed to make its customary exciting effect. Madame Mary Conly was excellent as Margherita and Mr. Ffrangcon-Davies was unusually realistic in his interpretation of Mephistopheles. Mr. Wilson Pembroke took the part of Faust, and Mr. Reginald Goord that of Brander. Mr. Henry Lewis was at his usual post as leader of the band, Mr. C. H. Kempling was organist, and Mr. Arthur Fagge conducted.

MR. VIVIAN HAMILTON'S CONCERTS.

Two orchestral concerts, given respectively on November 5 and 12 at Queen's Hall by Mr. Vivian Hamilton, call for record. The concert-giver is a pianist who studied under the late Mr. Dannreuther, and possesses considerable executive ability, but scarcely sufficient command of his instrument to justify his electing to be heard in Beethoven's Concerto in E flat. The orchestra was conducted by Mr. Emil von Reznicek, director of the Warsaw Philharmonic Society and Imperial Opera, but who did not show any special ability as a wielder of the baton. At both concerts he also came forward as a composer: on the first occasion with a Symphony in B flat named 'Ironie,' and at the second with the Overture to his comic opera 'Donna Diana,' which has enjoyed considerable popularity on the Continent. The symphony has the merit of being scored for a comparatively small orchestra, no trombones and only two horns being used. The writing is essentially modern in style, and the work possesses a certain suggestion of burlesque which, having regard to the title of the work, probably is intended. The Overture to 'Donna Diana' follows the model of that to Smetana's 'Verkaufte Braut,' and is full of spirit and merriment. On November 12 was performed for the first time two 'orchestral impressions' severally named 'Harnham Down' and 'Baldre Wood,' by Mr. Vaughan Williams. They form part of a series of musical impressions of English scenery. The first is an *Adagio* of poetical but vague character, and a feature of the second, which is a kind of *Scherzo*, is a suggestion of the supernatural element permeating Meredith's lines:

'Enter these enchanted woods
You who dare,'

which are written at the head of the score. Mr. Hamilton also appeared as a composer with two songs for contralto and orchestra, which were chiefly remarkable for vagueness of tonality. They were admirably sung by Madame Edna Thornton. Three songs by Miss Ethel Smyth for contralto, and the unusual accompaniment of flute, harp, string trio, triangle and tambourine, were sung by Mrs. George Swinton at the second concert, but they proved more curious and ambitious than convincing. This concert concluded with the first performance of a 'Suite de ballet' composed by Mr. Hamilton.

MR. CHARLES WOOD'S SYMPHONIC VARIATIONS.

Miss Myra Hess, with the assistance of the New Symphony Orchestra, conducted by Mr. Thomas Beecham, gave a most artistic concert on November 14, at Queen's Hall. The talented pianist was heard in Beethoven's Concerto in G and in the Concerto in C minor by Saint-Saëns, playing in each with a womanly charm and engaging vivacity that elicited the heartiest manifestations of appreciation from her numerous audience. The concert opened with Mozart's Symphony in C (K. 338)—a little-known but charmingly graceful and vivacious work—and included the first performance of 'Symphonic variations on an Irish air' by Mr. Charles Wood. The melody taken is that known as 'Patrick Sarsfield,' and the variations thereon are thirty-one in number, arranged in four groups, having kinship respectively with the four movements of a symphony. Mr. Wood has written a work that is both clever and interesting, the sections being well contrasted, the part-writing resourceful, and the scoring rich and well balanced.

TWO FRENCH ARTISTS.

A series of six recitals given by two French artists, Mlle. Blanche Selva and Madame Jeanne Diot, the one a pianist, the other a violinist, commenced at Steinway Hall on November 18, but we can only speak of the first four. Mlle. Selva has given a Bach, a Beethoven, and a Schumann recital, and although the works of these composers which she interpreted were more or less familiar, the pianist's readings were of special interest. Her Bach playing was most satisfactory, while her rendering of Beethoven's Sonatas, Opera 106, 110, and 111, showed not only understanding of the music, but genuine feeling. Well-trained fingers also enable her to carry out her conception of the works. Mlle. Selva's readings of Schumann's 'Davidsbündler' and 'Kreisleriana' reminded us much of Madame Schumann, in the evidence she gave of being entirely occupied not with herself as pianist, but with the composer. Of Madame Diot we cannot yet offer a definite opinion. She has given only one violin recital, and two of her pieces were concertos with pianoforte accompaniment. For the present we will only say that she is an accomplished artist, and that her tone and technique are excellent.

MR. DELIUS'S 'APPALACHIA.'

The concert held at the Queen's Hall on November 22, with the New Symphony Orchestra, under the able direction of Herr Fritz Cassirer, was one of considerable interest. The programme consisted of four numbers, two of which were novelties, so far, at any rate, as London is concerned. Mr. Frederick Delius gave a concert of his own music here some years ago, which provoked considerable discussion. Since then several of his works, including an opera, have been produced in Germany. At the concert in question his 'Appalachia,' was given. It consists of variations on an old slave song for full orchestra and chorus, but the latter plays but a small part in it. There is power and character in the music, but at first hearing some of the harmonic progressions sound extravagant and at times harsh. Although the new orchestra played well, an extra rehearsal might have made some of the rough places plain. At the close the composer was twice called to the platform. The other novelty was the Dance from Strauss's 'Salome,' which is most characteristic as regards rhythm and colour. It was well performed, the conductor being both able and energetic. The concert opened with the 'Meistersinger' Overture and ended with Strauss's 'Heldenleben'; in the latter work the violin solo was admirably played by Mr. John Saunders, the leader of the Orchestra.

CHAMBER CONCERTS.

The principal feature of the 'Broadwood' concert on October 26, at Aeolian Hall, was a new Pianoforte quintet in C minor by Mr. James Friskin, a gifted young composer trained at the Royal College of Music. The work comprises four movements pleasantly distinguished by clearness of form, melodious themes and directness of treatment. The most attractive portions are the second and third, the former partaking of the character of a *Scherzo* and the latter an *Adagio sostenuto* of grave but not lugubrious expression. With the composer at the keyboard and efficient string players in Messrs. T. Morris, H. Kinge, F. Bridge and T. James the work was admirably rendered and much applauded.

The Kruse Quartet party attracted appreciative audiences at Bechstein Hall on October 26, November 9 and 23. The Brussels Quartet made its reappearance at Bechstein Hall on November 13 and 18. The volume of tone was remarkable for richness and resonance, and the precision of attack, shades of tonal force and delicacy in *pianissimo* passages were enthralling. No finer quartet playing has been heard in London.

The Sevcik Quartet reappeared at Aeolian Hall on November 15, and gave the first performance in London of a new Pianoforte quintet of typical Bohemian character by Mr. Novak. This work consists of three numbers, the finest of which is the second, consisting of variations on an old Bohemian 15th century folk-tune of wistful character.

The annual concert given by Mr. E. H. Thorne took place at (Queen's (small) Hall on October 26, when the programme included the following compositions by Mr. Algernon Ashton: three pianoforte solos (Op. 125), played by Miss Beatrice Thorne; three songs sung by Mr. James Horncastle; and the Sonata in A minor for pianoforte and violoncello (Op. 115), performed by Mr. E. H. Thorne and Miss Gertrude Ess. The two last-named artists also co-operated in Beethoven's G minor Sonata (Op. 5) and Chopin's Introduction and Polonaise (Op. 3). Dr. A. Herbert Brewer's 'Three Elizabethan Pastorals,' sung by Mr. James Horncastle, were included in the programme.

At the concert jointly given by Miss Ada Thomas, Mr. T. F. Morris, and Herr E. Krall, at the Æolian Hall on November 14, Miss Rosie Budd, the possessor of a sweet soprano voice, gave great pleasure by her tasteful and expressive renderings of songs by Purcell, Arne, and Mackenzie.

A very interesting concert of old music was given by the Chaplin Trio at Æolian Hall on November 4, and the Wessely Quartet furnished much enjoyment to their numerous patrons on October 30 at Bechstein Hall.

PIANOFORTE RECITALS.

Much interest attached to the concert given by Miss Maude Gay at Steinway Hall, on November 6. As a former student at the Royal College of Music, she studied under the late Mr. Edward Dannreuther. In Beethoven's Sonata (Op. 101), Miss Gay showed a command of her instrument and power of expression that invested her interpretation with special interest. She also played, for the first time in London and with engaging vivacity a Capriccio in B minor by the late W. Y. Hurlstone. Three songs by Edward Dannreuther, which included a charming setting of Tennyson's 'Sweet and low,' were admirably sung by Mr. Thomson, who also introduced two attractive new ditties respectively entitled 'Amaryllis' and 'Song of the three mariners,' by Mr. Hamilton Hart. Violin and violoncello solos were contributed by Madame Nettie Carpenter and Mr. Rubio.

Mr. Godowsky, at his recital at Bechstein Hall on October 29, gave more attention than he had formerly done to the æsthetic than to the technical side of his interpretations, with the result that his most recent renderings have certainly improved his artistic position in the opinion of connoisseurs.

Amongst other numerous pianoforte recitals recently given, record is due of Miss Norah Drewett's at Bechstein Hall on November 11, when this clever lady played with notable intelligence. Mr. Ossip Gabrilowitsch gave the first of two recitals at Æolian Hall on November 12, displaying a finished technique and great conscientiousness in his readings. On the same day, at Bechstein Hall, Mr. Howard Jones gave a recital of Brahms's music, which he interpreted in a manner that increased esteem for this accomplished artist.

Vocalists depend greatly on the weather, and the 'black' days experienced last month will easily account for the request for indulgence on the part of Miss Dorothy Purser, who made her first appearance at Æolian Hall on November 15. Unhackneyed selections of songs by Leonardo Leo and Legrenzi call for praise, and, so far as one could judge, her voice is good, while her style of singing showed careful training. Miss Maude Scruby played various solos with taste and skill.

Mention is due of the violin and pianoforte recital given by Messrs. Spalding and Cortot. The young violinist played in a more matured style than previously, and Mr. Cortot—an esteemed Parisian musician who made his first appearance in England on this occasion—proved himself to be a pianist of great technical facility and keen dramatic perception.

Musical Competition Festivals.

KEIGHLEY.

October 19 and 26.

This festival, which is called the Summerscales competition, in memory of the conductor of the Keighley Musical Union, who died in 1890, held its sixteenth annual gathering with success, from the musical point of view, although we regret to hear the financial result was not satisfactory. On the first day Dr. H. Walford Davies and Miss Edith Robinson (violinist) adjudicated. Miss Mary H. Wood, of Castleford, was an undoubted first in the senior violin class. The Skipton mixed-voice choir (Mr. N. Smith) gained a prize, and in a men's-voice choir section the Wyke Glee Union (Mr. T. Sykes) was successful. The combined choirs sang their pieces under Dr. Davies. In his adjudication he attributed some failures of intonation to carelessness.

On the second day Dr. McNaught adjudicated. Fifteen boy soloists sang two songs, and Stanley Townend, of Bradford, was awarded the prize. The tests for tenors were rather severe. They were 'Love's philosophy' (Pointer) and 'Onaway! awake, beloved' (Coleridge - Taylor). Mr. R. W. Hobbleshaw, of Bramley, gained the prize. The Craven Quartet was successful in the mixed-voice quartet class, and the Padiham Apollo Quartet, which displayed great ability, was first in the male-voice quartet class. A ladies'-voice choir section did not attract any entries. The chief mixed-voice choir section brought no fewer than eight choirs, some of which were remarkably well equipped for the tests, which were 'Let me the canakin clink' (McEwen) and 'The hunting song' (Benedict). The Bradford Vocal Union and the Harrogate Vocal Union, both under the experienced guidance of Mr. Hiram Ball, and the Saltaire Choir, under Mr. W. Lloyd Ashton, did remarkably well, but the Keighley Vocal Union, under Mr. W. S. Wilkinson, managed to get one mark ahead of the Bradford choir and was awarded first prize. A still higher level of excellence was recorded in the male-voice choir section, although only three choirs appeared. The tests were Hegar's now famous choral ballad 'The phantom host' and a chorus, 'Song of freedom,' by Mr. Frank Davidson, a local composer of high aims. The Habergham Glee Union, under Mr. Ernest Hitchon, gave a thrilling performance of Hegar's piece. Often as this piece has been performed during recent years by the best male-voice choirs in the country, it may be doubted whether ever before it had been so magnificently presented as it was on this occasion.

The arrangements for the festival worked with great smoothness owing to the experience and businesslike organizing power of the honorary secretary, Mr. Allan Bradley.

BARROW-IN-FURNESS.

November 7, 8 and 9.

This competition continues to grow in importance. The entries this year constituted a record in the history of the festival. There were 191 vocal and instrumental soloists, and many choirs of various kinds. Some of the pianoforte playing was very promising, and the solo-singing classes attracted many highly competent vocalists. The second day was devoted to the children. The girls' solo section, in which the test-piece was Mendelssohn's 'Slumber song,' was especially successful. Four school choirs had as texts the whole of the nine folk and national songs comprised in 'A garland of songs, Set 2.' The victors, by a small margin, were St. James's girls (Mrs. Ashburner). At the evening concert the children combined to sing the whole cycle under the direction of Dr. McNaught who, with Mr. W. Griffith, adjudicated. On the third day the competition was open. The winning tenor soloist, Mr. Ernest E. Neale, came from Nottingham, and the winning bass, Mr. George Veevers, from Blackpool. The Alexandria mixed-voice quartet, from Bradford, sang remarkably well and was awarded a premier place, and a beautiful performance by the Lancaster Centenary Quartet gained the prize in the male-voice quartet section. Four female-voice choirs, all of first-rate capacity, sang the four-part song (unaccompanied), 'Some strain that once thou heardest' (Marie Wurm), with the result that the first prize

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fell to Mrs. Bourne's St. James's ladies' choir. The Lancaster male-voice choir (Mr. R. T. Grosse) gained a prize, and the Preston Vocal Union (Mr. H. Whittaker) was successful in the madrigal class. Interest centred in the chief class for mixed-voice choirs. Six choirs entered, but only five choirs sang. The test-pieces were 'Soul star,' by Havergal Brian, and 'The song of the pedlar,' by C. Lee Williams. Mr. Brian's piece is intricate and 'modern' in its idiom and texture, and demands considerable technical and interpretative ability to bring out its undoubted beauty and originality. It is pleasant to record that these demands were splendidly met by the excellent choirs that appeared. The Barrow Madrigal Society (Mrs. Bourne) has a great reputation, which on this occasion it fully maintained, and it had the satisfaction of adding one more to its plethora of laurels by winning the first place.

At one of the evening concerts Mr. Charles Tree gave a vocal recital in which he showed great versatility. Miss Winifred Wright, L.R.A.M., was the highly competent official accompanist, and Mr. T. J. Symons was the active and highly efficient secretary. The audiences were generally large and always greatly interested.

THE WORCESTER COUNTY (MASSACHUSETTS) JUBILEE FESTIVAL.

This important music-making, whereby the Worcester County (Mass.) Musical Association celebrated the completion of a half century of annual musical festivals, was held during the first week of October. The principal works performed were Elgar's 'The Dream of Gerontius' (Part I.), Horatio Parker's 'Hora Novissima,' and a new 'dramatic poem,' entitled 'Job,' composed by Mr. Frederick S. Converse.

In *The New Music Review* Mr. H. E. Krehbiel thus refers to the two native compositions, Professor Parker's 'Hora Novissima' and Mr. Converse's 'Job':

'The performance of "Hora Novissima" was the fourth that the oratorio has received at a Worcester Festival, the first being in 1897. I doubt whether the strong, noble, joyful work, so equable in its excellence, truly a gem in America's musical crown, has ever been sung better by the choir than it was on this occasion. I have heard it often in the course of the fifteen years since it had its first performance in New York. Meanwhile works have come and gone,—works by foreign as well as native composers:—they have been heard with honest and sympathetic interest and parted with without a pang. Yet, after all the years and all the experiences, Prof. Parker's work sounded to me as fresh and lovely as ever it did when first it awakened a sense of pride in the achievement by an American composer, the influence of which we all felt was to be more than fleeting and local. In view of the doings since of American composers (including Prof. Parker himself), it was a delight to listen to the outpourings of one who knew so well the compelling powers of genuine melody properly clothed in harmonic and instrumental garb that he had no dread of the obvious, and never checked the flow of his thoughts even if occasionally they ran into familiar channels. "Hora Novissima" is a genuine creation, because it is a spontaneous, unconstrained, natural utterance, and not a striving after things which are supposed to be the voice of the times. It has lived a decade and a half and has lost none of its vitality; it will continue to live because those who have heard it once, twice or many times will rejoice to hear it again, and still again, as did the audience at Worcester at this festival.

'Mr. Converse's new composition is a serious work, most admirably planned, and for the greater part carried out in a manner which must challenge the admiration of all judicious music lovers. The features in which it disappointed me were those in which it ran counter to my artistic convictions, my tastes, and my attitude toward a large part of what is called latter-day progress. Mr. Converse has with a fine fancy sought to differentiate between the personal utterances of Job and his comforters (whom he rolls into one to suit his poetic scheme) and the impersonal utterances of his chorus, to whom he gives a celestial mission as the hymners of the grandeur, beauty and unalterableness of the works of nature's God. For the latter he has found a beautiful and puissant

voice in music which in melody and harmony is churchly—diatonic and modal. For the dialogue he adopts chromatic melodies, chromatic harmonies and the devices of modern orchestration. Unfortunately, Jehovah is also brought into this *mêlée* of passion, and since He speaks "out of the whirlwind" we have the modern storm-producing apparatus brought into play down to the silly wind-machine, which was borrowed from the property-room of the theatrical melodrama by Richard Strauss. Consciously, or unconsciously, Mr. Converse has brought into conflict idealism and realism, and it is the latter which fails to maintain itself, to uphold the dramatic principle for whose sake it is introduced. . . . Mr. Converse's "Job" is conceived in a spirit of dignity and sincere endeavour. So long as it remains in the realm of the ideal (as, for instance, in the first chorus with its Gregorian echo, the concerted number in which the psalm "Beati omnes" furnishes the textual substratum, and the opening and closing "Laudate dominum"), it is beautiful and uplifting; when it adopts the idiom of the modern Italian operatic veritists it falls fluttering to the earth.

The festival was conducted by Mr. Kneisel and Mr. Goodrich. The latter, who ably conducted all the choral works, appeared for the last time as the Festival Association's choral conductor, but not without being made to feel by the singers, the public, and the officers of the Association that his excellent work during many years had met with cordial appreciation.

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, November 15.

The season opened with a surprising novelty. In the course of the summer a Society was founded for the spread of musical knowledge. The Society organized an orchestra of its own and named it the Viennese 'Tonkünstler-Orchester.' Symphony concerts have been arranged, and the first has already been successfully given. Together with the orchestras of the Philharmonic and of the Concert Society, it forms the third factor in the cultivation of symphonic music here. For the first year, Nedbal (formerly viola player in the Bohemian Quartet), Stavenhagen and Pfützer have been engaged as symphony conductors, and Karbach, Wallner, Lehar and others as conductors of the popular concerts. Nedbal, whether of classical or modern works, gives a plastic, highly expressive and generally intelligible rendering; he displays temperament and 'go.' The tone of the orchestra is so excellent that one is apt to forget that the organization has only been recently established.

Ferdinand Loewe, at the Concert Society, has given admirable performances of Brahms's third, Beethoven's fifth, and Schubert's 'Unfinished' Symphonies. At these concerts, too, was heard Mozart's 'recently discovered' Violin concerto. However interesting the music, one could not but wonder whether Mozart really wrote it: it is the work of a clever, well-trained, rather than a gifted composer; and even the violin technique does not appear to be Mozart's. In addition to this Concerto, Professor Petri played Joachim's Orchestral variations, in memory of the departed master, who only six months ago, together with his world-famed associates, performed all Beethoven's Quartets to enthusiastic audiences. Special performances were recently given in memory of the composers Edvard Grieg and Ignaz Brüll; of the works performed may be named Grieg's Pianoforte concerto and Brüll's Rhapsody for pianoforte and orchestra, Fräulein Vera Schapira playing the solo parts.

Beethoven's ninth Symphony was performed at the Philharmonic Society under the direction of Schalk; it went well, especially the choral section. At another concert were played the same composer's C minor, and a seldom-heard but very original and engaging Symphony in B minor by Haydn. Schalk also conducted an extremely fine and impressive performance of Bach's B minor Mass at a concert of the Gesellschaft der Musikfreunde. Of the soloists the best were Frau Cahnbley (soprano) and Herr Senius (tenor). Specially effective were the difficult trumpet

parts performed, according to Bach's original notation, by the long instruments constructed for that very purpose.

At the Opera House an excellent rendering of Puccini's new work 'Madama Butterfly' was given here for the first time, and in the composer's presence. Selma Kurz in the title-rôle was admirable. A change has taken place in the management of the Opera House. Gustav Mahler retires from the post of artistic director, and Felix Weingartner takes his place. In the branch of musical literature I would call attention to 'Das Handbuch der Clavierliteratur,' 1830-1905, by Adolf Prosnitz, the former learned professor at the Vienna Conservatorium. The volume is small, but the outcome of long study and experience; it is a trustworthy book of reference. The author expresses his opinions freely, but he has thoroughly mastered the subjects of which he treats.

MANDYCZEWSKI.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The Philharmonic Society's second subscription concert was given on November 22, the principal part of the programme consisting of Elgar's 'Dream of Gerontius.' The solo parts were taken by Miss Phyllis Lett and Messrs. Gervase Elwes and William Higley. This work has been performed only once before in Belfast, and as a proof of the advance of musical culture in this city there has since been a general desire for a repetition of it. Both chorus and orchestra found the preparation for the performance most interesting and instructive, and the result was an excellent production.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

In the Town Hall, on October 24, the Birmingham Festival Choral Society inaugurated its season's concerts with Mr. Granville Bantock's 'Omar Khayyam' (Part I.). The work had not been heard in Birmingham since its production at last year's Festival, and considerable interest was attached to this its second performance. Dr. Sinclair secured a remarkably fine rendering of the work, but the enormous difficulties of the orchestral score, wherein the composer reveals his extraordinary gifts as an orchestral colourist, were surmounted only to a certain degree, and we have yet to wait for a consummate rendering of this remarkable composition. The principals, Madame Kirkby Lunn, Mr. John Coates and Mr. Frederic Austin, sang with enthusiasm and earnestness.

The Midland Musical Society gave its first concert of the season on October 26 before a large audience that completely filled our Town Hall, when Mendelssohn's 'St. Paul' was performed. The amateur portion of the orchestra was considerably augmented by a large contingent of professional musicians from the Birmingham Symphony Orchestra, whereby quite an artistic and efficient reading of the overture and the accompaniments was obtained. The chorus formed a well-balanced body of singers, whose efforts were characterized by fine tone-quality and gradation of light and shade. Excellent work was done by the principals, Miss Hilda de Angelis, Miss May Seiber, Mr. Ernest R. Ludlow and Mr. William Bennett. Valuable aid was rendered at the organ by Mr. C. W. Perkins, and Mr. A. J. Cotton conducted.

The Birmingham Choral and Orchestral Association's second concert of the season, given in the Town Hall on November 9, under Mr. Joseph H. Adams's conductorship, was of a miscellaneous character, the work of the choir being restricted to Gade's delightful little cantata 'Spring's message,' Webbe's part-song 'When winds breathe soft,' and the choral march 'Hail to thee' from Gounod's 'La Reine de Sala.' The singing of the chorus was bright and telling and excellent in well-balanced ensemble. The orchestra of the Association, supplemented by professional instrumentalists, did its work artistically. Among the purely orchestral items were Weber's 'Oberon' overture, Grieg's 'Peer Gynt' Suite and Gounod's 'Funeral march of a

marionette.' A feature of the concert was Mr. Arthur Cooke's masterly performance of Tchaikovsky's Pianoconcerto in B flat minor, well accompanied by the orchestra. The vocalist was Miss Mary Lund, a London soprano gifted with a bright and well-schooled voice.

The famous Sheffield Choir paid its first visit to Birmingham, and gave in the Town Hall on November 7 a performance of 'Elijah' under Dr. Coward's conductorship. The voices numbered 300, and the orchestra was that of our local Symphony Band. The singing of the choir was quite remarkable for tone-power and exquisite gradation of light and shade, and above all on account of the almost overwhelming precision of attack. The performance created quite a sensation, and Dr. Coward and his choir were the recipients of an ovation at the close. The principals were Miss Lilian Adams, Miss Carry James, Mr. Henry Breatley and Mr. Joseph Lycett. The Birmingham Concerts Society gave two orchestral concerts in the Town Hall, one on October 29, under Mr. George Halford's conductorship, the other on November 12, under the conductorship of Mr. Thomas Beecham, the founder of the London New Symphony Orchestra. Mr. Beecham—who made his first appearance here on this occasion and submitted a programme of pieces practically unknown to local audiences—has also been appointed conductor of the Birmingham City Choral Society.

The musical matinées given in connection with the Royal Society of Artists' autumn exhibition of pictures, have proved the best attended and most interesting since Mr. Oscar Pollack became director sixteen years ago.

MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The second concert for the season of the Society of Instrumentalists was held at the Victoria Rooms on November 2, and with the assistance of some local professionals several interesting compositions were creditably rendered. Mr. George Riseley conducted the first, and Mr. Harold Bernard the second part of the programme. Among the works performed were Schubert's 'Unfinished' Symphony, Weber's 'Oberon' Overture, German's 'Nell Gwyn' dances, a Fantasia Caprice by Vieuxtemps (Mr. J. Duys, solo violin), and a selection from Offenbach's 'Contes d'Hoffmann.' The Apollo Glee Singers contributed at intervals some favourite part-pieces, the solo vocalist being Miss Teresa Blamy. There was a large audience, and the concert proved a great success.

At Colston Hall, on November 6, the Bristol Harmonic Male-voice Choir gave its annual concert, under the direction of Mr. Jenkins. In addition to the glees, Signor Natale Morro gave operatic solos, and there were songs by Miss Gertrude Somerton and Mr. W. Morgan. Mr. George Riseley played with his accustomed ability on the organ.

The Clifton Quintet opened its season with a concert at the Victoria Rooms, on November 7. The executants were Messrs. Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola), Percy Lewis (violin-cello), and Herbert Parsons (piano-forte). Grieg's Quartet in G minor (Op. 27), and Beethoven's Quartet in C (Op. 59) were skilfully played. Mr. Lewis executed a Ballade and Serenade by Joseph Suk, and Mr. Herbert Parsons played two compositions by Chopin, and two Improvisations in B flat and C by Mr. R. O. Beachcroft, organist of St. Paul's Church, Clifton, which were well received.

The second ladies' night of the Weston-super-Mare Orpheus Society drew together a large number of persons at Knightstone Pavilion on October 29. Mr. Edward Cook (of Bristol) was the conductor, and the choir, numbering forty-three voices, was heard with pleasure in a carefully arranged programme. The balance of tone was good, and the interpretations of the different pieces testified to pains taken in the preparation.

At the first concert of the season, on November 16, Bristol Choral Society performed Gounod's 'Romeo and Juliet' at Colston Hall before a large audience. The choir and band numbered upwards of 500 performers, and Mr. George Riseley conducted. The music of the different characters was allotted as follows: Juliet, Madame Esta d'Argo;

Stephano, Friar Lawrence, Halpin; Romeo, Mr. Montague, rendered, the performance. The Br made its Victoria R. Gardner pl. 'Die Zaul' 'Unfinishe' 'Faust.' with animu

At the November Beethoven D minor (Op. 45), music, at Elgar. N. contribution Dutchman charming Madame in public. Max Fied favourable Edinburgh 'Der Frei fifth Sym and the V

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Stephano, Miss Eveline Gerrish; Gertrude, Madame Vickers; Friar Lawrence, Mr. R. Radford; Capulet, Mr. Frank Halpin; Romeo and Tybalt, Mr. H. Turpenney; Mercutio, Mr. Montague Worlock. The unfamiliar work was excellently rendered, and the audience appeared highly gratified with the performance of the opera.

The Bristol Symphony Orchestra, formed in February last, made its first public appearance on November 20 at the Victoria Rooms, and under the direction of Mr. F. S. Gardner played effectively the overtures to 'Der Freischütz,' 'Die Zauberflöte' and 'Hansel und Gretel,' Schubert's 'Unfinished' Symphony, and the Ballet music from Gounod's 'Faust.' The vocalist was Mr. Arthur Walenn, who sang with animation. There was a large and appreciative audience.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

At the first of Messrs. Paterson's Orchestral concerts, on November 11, Dr. Cowen conducted fine performances of Beethoven's 'Leonora' overture No. 3, Schumann's D minor Symphony, Tchaikovsky's 'Capriccio Italien' (Op. 45), a bourrée and hornpipe from Handel's 'Water music,' and a new march, 'Pomp and Circumstance,' by Elgar. Madame Blanche Marchesi was the vocalist, her contributions including Senta's ballad from 'The flying Dutchman,' a valse song by Johann Strauss, and four charming 'Bird songs' by Liza Lehmann, written for Madame Marchesi and sung at this concert for the first time in public. At the second concert, on November 18, Herr Max Fiedler, of Hamburg, conducted and created a highly favourable impression on this his first appearance in Edinburgh. The purely orchestral programme comprised 'Der Freischütz' and 'Tannhäuser' overtures, Tchaikovsky's fifth Symphony, the Prelude and Liebestod from 'Tristan,' and the Waldweben from 'Siegfried.'

A large and appreciative audience greeted M. Eugene Ysaye, the famous Belgian violinist, who was accompanied by his brother, M. Theo. Ysaye, pianist, on the occasion of his recital at Messrs. Methven & Simpson's first classical concert, on November 2. At the second concert, on November 12, M. Victor Maurel, the eminent French baritone, made a welcome reappearance, and quite captivated his listeners by a truly wonderful exhibition of dramatic vocalization. At the same concert, the 'New' Trio (Messrs. Ludwig Zimmermann, violin, Paul Ludwig, violoncello, and Richard Epstein, pianoforte, made its debut in Scotland, and in trios by Haydn and Saint-Saëns revealed qualities of nuance which too seldom are heard in this branch of ensemble playing. At the third concert, on November 19, M. Thibaud, violinist, and M. Cortot, pianist, gave fine interpretations of César Franck's Sonata in A major and the 'Kreutzer' Sonata. M. Thibaud played Saint-Saëns's 'Introduction and Rondo Capriccioso,' and M. Cortot gave a transcription of an organ concerto by Friedmann Bach. Mrs. Henry J. Wood, accompanied by Mr. Wood, was the vocalist.

On October 29 the Edinburgh String Quartet (Messrs. Colin Mackenzie, J. H. Hartley, R. de la Haye and D. Millar Craig) performed quartets by Mozart (in A), Beethoven (in E flat, Op. 74), and Dvorák (in F, Op. 96).

Mr. Robert Burnett, whose fame as a baritone vocalist is now more than local, gave his annual recital on October 30. The programme contained no fewer than twenty-five songs, a considerable number of which were indicated as given for the first time in Scotland.

The annual recital of Mr. Paul Della Torre took place on November 4, at which his fine rendering of various pieces gave further proof of his interpretative powers.

Miss Marion Dalziel, assisted by Mr. D. Millar Craig, violoncellist, gave a vocal recital on November 8. Her voice is a mezzo-soprano of pleasing quality, and she was most successful in winning the appreciation of her audience. The violoncello solos of Mr. Millar Craig were an enjoyable feature of the concert, and Mr. R. W. Pentland accompanied.

The first of the group of Historical Concerts of the season, given in the University Music Class Room on November 6, took the form of an organ recital by Sir Walter Parratt. The programme ranged from Girolamo Frescobaldi to Max Reger, and Sir Walter's masterly exposition of his art gave unbounded pleasure to a crowded audience.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

Just before the beginning of the regular concert season some minor events took place, among them being pianoforte recitals by Messrs. Frisken, Lowson and Hyllested, and vocal recitals by Mr. Thorpe Davie and Mr. George Martin. On November 4 the opera class of the Athenaeum School of Music began a week's performances of Bizet's 'Carmen.' Both chorus and principals interpreted their parts quite creditably, but the outstanding feature of the performances was the splendid orchestral accompaniment. Mr. Henri Verbruggen acted as conductor.

The annual concert of the Glasgow Select Choir took place on November 9. This was the first public appearance of the Choir under its new conductor, Dr. Davidson Arnott, whose choral ballad 'Young Lochinvar' formed an attractive item on the programme. The Glasgow Bach Choir, conducted by Mr. J. M. Diack, gave a good rendering of Bach's Magnificat in D and some miscellaneous pieces in the Bute Hall at the University on November 13. The organ accompaniments were skillfully played by Messrs. Herbert Walton and A. M. Henderson.

The Choral and Orchestral Union auspiciously opened its season's work on November 12, when Dr. Cowen and the Scottish Orchestra were warmly greeted by a large audience. The personnel of the orchestra is practically the same as last year, and a successful season is anticipated. The programme of the opening concert was on familiar lines, and included Beethoven's overture to 'Fidelio,' No. 4, and the third Pianoforte concerto, Schumann's Symphony in D minor, and the first performance here of Elgar's 'Pomp and Circumstance' March, No. 4. The solo part in the Concerto was brilliantly played by Signor Busoni, and Dr. Cowen obtained the best from his band in the symphony. Elgar's new march proved a very popular number.

At the first Saturday Popular Concert on November 16, Dr. Cowen submitted a highly attractive programme, the more popular numbers being Beethoven's overture 'Leonora' No. 3, and Mozart's Symphony in E flat. Sibelius's march from the suite 'Karelia,' and Nos. 2 and 4 from Holbrooke's 'Scenes from Dreamland' were played for the first time here, the former being especially well received. An additional attraction was the fine singing of Madame Blanche Marchesi.

Associated with the Scottish Orchestra, the Choral Union gave a most successful performance of Saint-Saëns's 'Samson and Delilah' on November 19. The choruses were sung with all the verve and precision we have come to expect from Mr. Bradley's chorists in music of this type. Of the solo vocalists Miss Doris Woodall bore the honours in the part of Delilah, but excellent work was done in the other parts by Messrs. Lloyd Chandos, Frederic Austin and Montague Borwell. The accompaniments of the Scottish Orchestra left little to be desired, and Mr. Joseph Bradley conducted the performance with distinction.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

At the annual meeting of the Gloucester Orpheus Society, the committee's report showed a satisfactory financial result. Sir Hubert Parry was re-elected president, and Dr. A. H. Brewer, conductor. Several new members have joined the Society, and the attendance at the first weekly practice was one of the largest on record.

The Gloucestershire Orchestral Society decided at its annual meeting to undertake the following works for performance next season: Dvorák's 'From the New World' symphony, Mendelssohn's 'Ruy Blas' overture, Bach's Suite and Gavotte (for strings) and Saint-Saëns's 'Suite Algérienne.' The report for the sixth season of the Society stated that there was a balance to be carried forward of £36 2s. 7d.

The Gloucester Choral Society has decided to give at its first concert of the season Dvorák's 'Spectre's bride,' to be followed at the second concert by Haydn's 'Spring,' and Dr. Brewer's 'Sir Patrick Spens.' The testimonial

concerts to Mr. J. A. Matthews, of Cheltenham, are referred to under 'Church and Organ Music' on p. 796.

Miss Marie Hall, with the Birmingham Orchestra, the Black Dike Band, Messrs. Dalton Baker, Busoni, Backhaus and Miss Ada Crossley are among those who have visited Cheltenham during the past month.

By kind invitation of the Duchess of Beaufort, a recital was given at Badminton House during the month by Mr. Haydn Gunter, a promising young Welsh violinist.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

The first concert given by the Orchestral Society on October 26 was entirely devoted to Wagner, and proved to be both financially and musically successful. Notably well played was the *Vorspiel* and *Liebested* ('Tristan') and the *Prelude* and *Finale* of Act 3 ('Parsifal'). Mr. Granville Bantock was especially successful in conducting this congenial music, and Mr. Plunket Greene was the vocalist. At the Orchestral Society's first gentlemen's concert, held in the Myrtle Street Gymnasium on November 9, Bach's Suite in D, Mozart's ballet-music 'Les petits riens' and Dvorák's Suite in D (Op. 39) were performed, and the programme was completed by Elgar's *Serenade* for strings (Op. 20), a beautiful work well played. Mr. Bantock conducted, and Mr. Hamilton Harris, the possessor of a resonant bass voice, sang Purcell's 'Ye twice ten hundred Deities' with considerable effect.

At the second Philharmonic concert, on October 22, Mr. Granville Bantock's prelude 'Sappho' was heard with appreciation, and M. Ysaye played two violin concertos—Mozart's No. 3, in G, and Beethoven's in D. The vocalist was Madame Kirkby Lunn. The principal feature of the third concert, on November 5, was a fine performance of Tchaikovsky's Piano-forte concerto in B flat minor, in which Miss Fanny Davies brilliantly played the solo part. In addition to Rubinstein's *Staccato Etude*, Miss Davies also played one of Mendelssohn's 'Songs without words.' Next in importance was Strauss's 'Tod und Verklärung.' Interesting also was the first performance here of Mozart's 'Serenata-Notturna,' No. 6, composed at Salzburg in 1776, and scored for a string quartet and an orchestra of strings and drums. Mr. Herbert Witherspoon made a favourable impression by his singing, especially in Ambroise Thomas's 'Air du Tambour Major.'

The progressive policy of the Societa Armonica was evidenced at the opening concert on November 2, when Tchaikovsky's Fourth symphony and Elgar's 'Froissart' overture were played. Schumann's Piano-forte concerto also found a place in the programme, but the unwisdom of presenting this beautiful classic without a rehearsal with the band was shown by the performance, although the soloist, Mr. Josef Greene, a young local pianist, played the piano-forte part exceedingly well. The vocalist was Mr. Ashbridge Miller. The assistance of Dr. Lierhammer gave vocal distinction to the concert given on October 25 by Miss Mary Turner, whose pure if not powerful soprano voice has been well trained. A word of appreciation is due to the violin solos of Miss Dorothy Bridson, who played with artistic finish and beauty of tone. Among other miscellaneous concerts was that given by Madame Ada Crossley on November 2, at which Mr. Percy Grainger played his arrangement of Stanford's 'Irish Reel' and Liszt's 'Twelfth Rhapsody' with skill and animation. A recital by Miss May Currie on October 23 served to agreeably display her contralto voice in a range of songs which included Hatton's 'Enchantress.' At his concert on October 23 Mr. Frederick C. Nicholls submitted a programme of original compositions of merit and interest comprising songs, piano-forte pieces, a violin suite and a piano-forte quartet. He was assisted by Miss Grainger Kerr (vocalist) and Mr. John Lawson (violin).

The concert given on November 4 by Miss Lizzie Stocks (piano-forte) and Miss Mabel Stocks (violin) proved that these young ladies are taking their art in earnest. The songs contributed by Mr. Frederic Austin were highly interesting, especially 'Too late' and 'Thou art come,' by Mr. Ivor Atkins, and a fanciful, if fragmentary, setting of 'Hark, hark the lark' by Ernest Austin, the singer's brother. Mr. Eric Chapman accompanied.

The first of a series of Chamber concerts which have been initiated by Mr. Lawrence Atkinson for residents in Birkenhead was given in the Town Hall there on November 4, when the Brodsky Quartet, with Miss Lillie Wormald as vocalist, provided an enjoyable programme, which included two quartets—Haydn's in D (Op. 64, No. 1) and Beethoven's in C (Op. 59, No. 3).

A noteworthy piano-forte and violin recital was given in the Cloughton Music Hall, Birkenhead, on November 16, by Dr. Stanley Dale and Mr. J. E. Matthews, when the programme contained Strauss's Sonata for violin and piano-forte (Op. 18) and Tchaikovsky's Violin concerto. Dr. Dale, who is an excellent pianist as well as an organist, played Grieg's Ballade for piano-forte (Op. 24), and Miss Annie Worsley contributed songs by Wolf, Brahms and Stanford.

The performance of Sullivan's 'Martyr of Antioch' given by the Welsh Choral Union on November 16 upheld the high reputation of this fine choral body, which Mr. Harry Evans directs with conspicuous ability. The choir fully realized the choral opportunities which the work affords, especially in the beautiful unaccompanied Funeral Anthem. The vocal principals were Miss Agnes Nicholls, Miss Alice Lakin, Mr. Lloyd Chandos and Mr. Dalton Baker. The programme also included Handel's 'Hailstone' choros, which was sung with astonishing verve and realism. The orchestra played Cowen's 'Butterfly's Ball' Overture and Elgar's new 'Pomp and Circumstance' March No. 4.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

At the second of the Hallé concerts, on October 24, Miss Marie Hall played Max Bruch's Violin concerto, and Saint-Saëns's *Rondo capriccioso*. The band excelled itself in performances of Beethoven's Symphony in D, Mendelssohn's 'Hebrides' overture, the 'Lohengrin' Prelude, and the 'Meistersinger' overture. Mr. Godowsky appeared at the following concert on October 31, and played Beethoven's Piano-forte concerto in G and the solo in César Franck's Symphonic Variations. The orchestral numbers were Brahms's first Symphony, the 'Leonora' overture No. 3, and the Good Friday music from 'Parsifal.' At the fourth concert, on November 7, Elgar's 'Dream of Gerontius' was given—for the sixth time at these concerts. The principals were Miss Alice Lakin, Mr. John Coates and Mr. Herbert Brown. The programme on November 14 contained Beethoven's 'Eroica' symphony, Strauss's 'Ein Heldenleben,' and Berlioz's 'Benvenuto Cellini' overture, with songs by Elgar (two of the 'Sea Pictures') and Granville Bantock ('Evening song' and 'Bridal song,' from the 'Sappho' cycle), sung by Miss Marie Stuart.

Lady Hallé was most enthusiastically greeted at the sixth concert of her Jubilee year, when she played Viotti's Violin concerto in A minor (No. 22), and Joachim's *Notturmo* (Op. 12). The orchestral selections were Tchaikovsky's fifth Symphony, Liszt's 'Hungarian' Rhapsody (No. 2), and Grieg's 'Old Norwegian Romance' with variations. The last-named piece formed a very appropriate 'In Memoriam' performance, inasmuch as we believe this orchestral arrangement of Grieg's (Op. 51) for two piano-fortes was the last work of importance upon which the composer's genius was exercised.

In the absence of Dr. Richter during part of January and February—when he is to conduct the performances in English of the 'Nibelungen Ring' at Covent Garden—the concerts will be conducted by Herr Beidler, some time conductor of the Imperial Theatre, Moscow. At the meeting of the guarantors at which the arrangement with Dr. Richter was sanctioned, the rumour was amply contradicted that Dr. Richter had a permanent engagement in America in contemplation.

The second of the Gentlemen's Concerts, held November 4, took the form of a piano-forte and vocal recital. Mr. Godowsky played Chopin's B flat minor sonata; Liszt's transcriptions of Schubert's 'Gretchen am Spinnrade,' and 'Das Wandern'; Nos. 2 and 8 of Schumann's *Novellettes*; of Liszt, further, the 'Hohe Liebe' *Notturmo* in A flat, one of the Petrarch Sonnets (in E major), and the Transcendental Studies, 'Feux Follets' and 'Mazepa';

and finally arranged for sang some 'The keys'

The first November dedicated great from A minor Mr. Edwin (Op. 13), Dr. Brodsky an excellent Mr. S. Sp. Anstalt concert of Mr. C. (Messrs. L. and created following Dvorák in At the violin by Mr. S. consisted of originally 'Märchen' Mr. Speel provided Miss Sylv.

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and finally Glazounow's 'Valse de Concert' (Op. 47), arranged for pianoforte by Blumenfeld. Mr. Victor Maurel sang some songs, which included the old English duologue 'The keys of heaven.'

The first of the Brodsky Quartet Concerts was given on November 12, when the programme was appropriately dedicated exclusively to the works of Grieg, Dr. Brodsky's great friend. The programme consisted of the Sonata in A minor (Op. 36), for pianoforte and violoncello, played by Mr. Edward Isaacs and Mr. Carl Fuchs; the Sonata in G (Op. 13), for pianoforte and violin, played by Mr. Isaacs and Dr. Brodsky, and the String quartet in G minor (Op. 27), in an excellent interpretation of which Mr. Rawdon Briggs and Mr. S. Speelman took part. At the first of the Schiller-Anstalt concerts, given on November 16, under the direction of Mr. Carl Fuchs, the Sevcik Quartet from Prague (Messrs. Lhotsky, Prochazka, Moravec and Vaska) appeared, and created a fine impression in the performance of the following string quartets—Brahms in B flat (Op. 67); Dvorák in F (Op. 96) and Beethoven in F minor (Op. 95). At the viola and pianoforte recital given on November 15, by Mr. S. Speelman and Mr. R. J. Forbes, the programme consisted of the two sonatas by Brahms (Op. 120), written originally for the clarinet and pianoforte, and the four 'Märchenbilder' of Schumann (Op. 113). The fine tone of Mr. Speelman and the sympathetic playing of his colleague provided the audience with a genuine musical pleasure. Miss Sylvia Loring sang two sets of songs very pleasantly.

At the first of Mr. Brand Lane's subscription concerts the choir of the Manchester Philharmonic Choral Society admirably sang its various selections. The soloists were Mr. Kubelik, Mr. Leonard Borwick, Madame Louise Dale, Miss Marie Stuart and Mr. Charles Tree. At the second concert 'Elijah' was performed. The principals were Mrs. Henry J. Wood, Miss Edna Thornton, Mr. John Bardsley and Sir Charles Santley. The choir and orchestra and the great audience quite broke through the etiquette of the situation in their reception of the veteran singer whose knighthood had that day been announced. Sir Charles delivered 'Is not His word like a fire' with wonderful vigour, and the demonstration that followed his effort redoubled that which had preceded it.

At the second of the Promenade Concerts, on November 2, Mr. Carl Fuchs played Robert Volkmann's Violoncello concerto. Madame Elfie Thomas was the vocalist. At the concert on November 16 Mr. Hamish MacCunn's overture, 'Land of the mountain and the flood,' found a place in the programme. Madame Nettie Carpenter was the solo violinist, and Mr. Bridge Peters (bass) the vocalist.

The first of Mr. Max Mayer's Chamber concerts of the season, given on November 18, was chiefly dedicated to Brahms. The programme contained the three Sonatas for pianoforte and violin—in which the violin part was played by Madame Soldat. The gayer Sonata, Op. 78, with its reminders of two of Brahms's songs, was wisely allowed its place between its more severe companions. Grieg was remembered in two of his songs; and two of Mr. Max Mayer's own interesting lyrics were also in the programme. The vocalist, Mr. Horatio Connell (baritone), made a very favourable impression.

The Carl Rosa Opera Company has fulfilled a successful engagement here, with Verdi's 'Othello' in its repertory; and the Moody-Manners Company has given a Matinée performance of Puccini's 'Madama Butterfly' to a crowded audience.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Newcastle and Gateshead Choral Union opened its twentieth season on November 22, with a highly interesting programme which included Elgar's 'Dream of Gerontius,' and a new cantata by a gifted professor here, Mr. Edgar L. Bainton. This was a setting of Rossetti's remarkable poem 'The Blessed Damozel,' in which the composer has revealed much poetic fancy. A feature of the work is the symphonic development of certain leading themes, the treatment of the orchestration displaying considerable variety and skill. The solo parts (mezzo-soprano and baritone) were sung by Miss Katharine Vincent and Mr. Frederic Austin, the

last-named being joined in Elgar's oratorio by Miss Gertrude Lonsdale and Mr. Henry Brearley. Dr. Coward was as usual a masterful conductor.

A performance of Handel's 'Israel in Egypt' by an augmented choir was given at Elswick Road Wesleyan Church on November 11, under the able direction of Mr. George Dodds. The soloists were Misses Ella Wilson, Jennie Gibson, S. Johnson and Mr. J. Kellett. On November 6, at the first of two chamber concerts, Brahms's fine Horn trio was performed by Frau Roger-Soldat (violin), Mr. A. Borsdorf (horn) and Mr. Leonard Borwick (pianoforte). At the second concert, November 14, the Sevcik String Quartet made its first appearance here and created a deep impression by its playing of quartets by Beethoven, Dvorák and Grieg. Mr. Dalton Baker was the vocalist. On November 1, Herr Backhaus, Madame Ella Russell, Miss Irene Ainsley, Mr. Plunket Greene and Herr Adolph Rebner (violinist) provided a well varied programme.

The Sunderland Philharmonic Society gave the first concert of its forty-seventh season on November 13, under the direction of Mr. N. Kilburn. Elgar's 'Scenes from the Bavarian Highlands' was the choral item, Miss Marie Stuart was the vocalist, and the Hallé Orchestra played several pieces.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The season opened on October 29 with the first of the Nottingham Subscription Concerts, when the Richter Orchestra performed Tchaikovsky's 'Pathetic' Symphony, Brahms's Variations on Haydn's chorale, Strauss's 'Till Eulenspiegel,' Wagner's Good Friday music, and Grieg's 'Peer Gynt' suite; and Miss Evelyn Stuart performed the solo part of Saint-Saëns's Pianoforte concerto.

The Nottingham Sacred Harmonic Society commenced its fifty-second season with 'Elijah,' on November 14. The soloists were Miss Agnes Nicholls, Miss Alice Lakin, Mr. Lloyd Chandos and Mr. Charles Knowles. The choruses were ably sung. Mr. Allen Gill conducted, and Mr. Lyell Tayler led the orchestra. Valuable assistance was rendered at the organ by Mr. Wyatt, and a crowded house received the work with enthusiasm.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Sheffield Musical Union gave an interesting and successful concert on November 12, performing in brilliant fashion Sir Hubert Parry's oratorio 'King Saul.' The work had previously been heard in Sheffield at the festival eight years ago, and it was a happy idea to revive it, more especially as the imposing choral writing in the work is admirably suited to the particular qualifications of Dr. Coward's expert choristers. The choir sang the composer's grateful music with amazing zest, the sonority of the *fortissimo* passages excelling even their own phenomenal achievements in the past. The men won a veritable triumph in their rendering of the effective battle march. The orchestra was less satisfactory, there being lapses here and there, mainly in respect of intonation and precision. The soloists were Miss Ada Forrest, Miss Maria Velland, Miss Gwladys Roberts, Mr. James Davis, Mr. Robert Charlesworth and Mr. Herbert Brown, an entirely capable sextet. Mr. J. H. Parkes was principal first violin, Mr. W. S. Jessop did yeoman service at the organ, and Dr. Coward conducted with his wonted enthusiasm.

The suburban choral societies are beginning to submit the fruits of their autumn rehearsals. Among excellent concerts given during the month have been those of the Burngreave Congregational Society in Gade's 'The Holy City' (conductor, Mr. T. W. Tow), the Hillsborough Choral Society, Handel's 'Samson,' conducted by Mr. Frank Shimeld, and a 'part-song' concert by the Penistone Choral Society, directed by Mr. Joseph Cooper.

Lady Hallé took her farewell of Sheffield at the second Subscription Concert on November 19. Late in the month the Grand Opera Society gave a concert in the Albert Hall, under the direction of Mr. J. Duffell, singing selections from 'Lohengrin,' 'Tannhäuser' and 'Aida.'

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

That Leeds is not suffering any severe reaction after the excitement of the festival is indicated by the fact that some eight or nine concerts of artistic distinction have to be recorded during the past month. The concerts of the Municipal Orchestra began their fifth season, under Mr. Fricker's conductorship, on October 26, with a typical Wagner programme, which was followed on November 9 by a concert of which Beethoven's fourth Symphony was the most prominent feature, Tchaikovsky's 'Casse Noisette' suite and 'Capriccio Italien' being included. The thorough efficiency of the band of sixty performers was demonstrated on both occasions, and it is very satisfactory to find that the attendance shows a distinct improvement, especially in respect of the serial tickets, for this indicates that the public are not frightened by a series of programmes of purely orchestral music, without the miscellaneous 'relief' of former seasons. On October 30 the first of the joint 'Philharmonic and Subscription' concerts took place. Dr. Richter conducted the Halle Orchestra in a performance of 'the C minor Symphony' that was notable even for him. Brahms's 'St. Antony' variations and the Parisian version of the 'Tannhäuser' Venusberg scene were among the more striking things in the programme, which included also two choral works, sung by the Philharmonic chorus, Verdi's 'Stabat Mater' (conducted by Mr. Fricker) and Brahms's 'Gesang der Parzen.' On November 6 the Leeds Choral Union gave an exceedingly fine performance of Mr. Coleridge-Taylor's three 'Hiawatha' Scenes, under the composer's direction. The force and volume of tone in the great ensembles had a very fine effect, and only a little more delicacy in the pianissimos was wanting to perfection. The soloists were Miss Perceval Allen, Mr. Lloyd Chandos and Mr. Ivor Foster, the last-named being especially happy in his sympathetic reading of Hiawatha's part. On October 23 the Rasch (quartet resumed its chamber concerts, quartets by Beethoven (Op. 59, No. 2), Brahms (Op. 67) and Dvorák (Op. 96) being exceedingly well played. Another series of chamber concerts, the Leeds Bohemian Concerts, which has now attracted quite a following, began a fresh season on November 13, when Beethoven again opened the proceedings with the so-called 'Harp' quartet (Op. 74), a novelty being introduced in the shape of the Quartet in G (Op. 22) by Novak, a contemporary Bohemian composer, which made a good impression, and the concert ended with a delightful 'Kleine Nachtmusik' by Mozart. Two of the Leeds musical evenings have to be recorded briefly: a violin recital by Zacharewitsch on October 29, and a vocal recital by Madame Blanche Marchesi on November 19. On the following evening Mr. Henry Brearley, the principal tenor of the Leeds Parish Church, gave a recital which testified to his artistic taste and versatility, including as it did a series of songs ancient and modern, among them five of Dr. Brewer's very pleasing 'Pastorals,' four of which were produced at the recent Leeds Festival. Miss Nora McKay was the solo violinist and Miss Evelyn Buckmaster the solo pianist.

BRADFORD.

Bradford not being preoccupied with festival matters, its two principal choral societies have been able to give their opening concerts at an early date. On October 18 the Festival Choral Society, under Dr. Cowen, gave performances of 'Everyman' and 'The Pied Piper,' as has already been recorded in THE MUSICAL TIMES; and on October 22 the Old Choral Society followed with a more conventional programme, consisting of Rossini's 'Stabat Mater' and Handel's 'Acis and Galatea.' Mr. Pickles conducted a generally creditable performance, in which the solo parts were taken by Miss Esta D'Argo, Miss V. Fancourt, Messrs. Wilfrid Hudson and Robert Burnett. On October 25 the Subscription series began with a concert of violin and pianoforte music, most artistically interpreted by Miss Marie Hall and Mr. Wilhelm Backhaus, with songs by Miss Louise Dale. The Bradford Permanent Orchestra, which under Mr. Allen Gill flourishes artistically, even though its financial position may not be as brilliant as one could wish, gave its first concert on November 2. By way of a tribute to Joachim's memory, the first movement to his

'Hungarian' Concerto was given, and the solo part was played with such fine technique and perfect understanding by that gifted young Manchester violinist, Mr. Arthur Catterall, that one regretted the entire work had not been ventured upon. The 'Peer Gynt' suite was another memorial performance, and the 'Finlandia' of Sibelius renewed the strong impression it made at these concerts a year ago.

OTHER TOWNS.

At its concert on October 26 the Halifax Madrigal Society gave Stanford's 'Phaëdra Crohoore,' under Mr. Shepley's conductorship, and on October 31 the Orchestral Society, under Mr. H. van Dyk, gave a performance of Dvorák's 'From the New World' Symphony that was highly creditable for a body of amateurs. The Symphony had been chosen by a vote which also included the 'Don Giovanni,' 'Ruy Blas' and 'Lohengrin' overtures, and Mr. German's 'Henry VIII.' dances. On November 14 the Halifax Choral Society gave Handel's 'Samson' under Mr. English's direction. Miss Esta d'Argo, Miss Phyllis Lett and Messrs. Alfred Heather and James Lycett formed an exceptionally good quartet of principals, and Miss Lett's highly sympathetic reading of 'Return, O God of Hosts' was one of the most striking features in a performance which, as a whole, was worthy of the Society.

At Huddersfield the Philharmonic Society gave an orchestral concert on October 19, the chief feature of the programme being Schumann's D minor Symphony, creditably performed under Mr. Arthur Pearson's conductorship. Mr. Hemingway's refined violoncello playing was a feature of the concert deserving mention.

Gounod's 'Redemption' formed the subject of a special service in Wakefield Cathedral on November 6, the choir being augmented to about a hundred voices, and conducted by Mr. J. N. Hardy, the cathedral organist. There was no orchestra, but Mr. F. E. Naylor was an efficient organist, and the devotional character of much of the work was emphasized by its performance under these conditions. On the following evening the first of the Wakefield Chamber Concerts took place, assuming the form of a very enjoyable recital for violin and pianoforte by Madame Soldat and Mr. Leonard Borwick, who co-operated in sonatas by Beethoven—not the 'Kreutzer,' for once, but the early Sonata in F (Op. 24)—and Schumann (in A minor).

The Hull Symphony Orchestra is this season very active, and three of its interesting afternoon concerts have already to be reviewed: those on October 24, November 7 and 21. Under Mr. Wallerstein's inspiring direction smart performances have been given of Haydn's Symphony in C, No. 7 of the Salomon set, of Schubert's seldom-heard 'Tragic' Symphony, and of Mozart's lovely work in G minor. In these concerts there may be the nucleus of a recognized municipal orchestra, and the increased attention they are receiving is very satisfactory. On November 15, the Hull Harmonic Society gave Berlioz's version of the Faust legend, under Mr. Walter Porter's direction, the principals being Miss Jenny Taggart, Mr. Anderson Nicol, Mr. Robert Burnett (Mephistopheles) and Mr. C. Ratcliffe (Brander). The performance was well-intentioned, but suggested a lack of sufficient preparation, and hardly did justice to the subtler details of the work. On November 19 the Keighley Musical Union essayed Coleridge-Taylor's 'Hiawatha' scenes, under Mr. Summerscales' conductorship. The choir sang brightly, but the performance was not conspicuous for emotional charm, save in the dramatic singing of the soprano, Miss Esta D'Argo, and the baritone, Mr. Ivor Foster. Mr. A. Greenwood was acceptable in the tenor solos.

At York the Symphony Orchestra, conducted by Mr. T. Tertius Noble, gave a concert on November 18, of which the 'Eroica' Symphony was the centre piece. Considering that the orchestra is largely amateur, and that two-thirds of the violinists are young ladies, the efficiency which Mr. Noble has obtained is remarkable, and the worst fault to be found with the performance of the symphony was lack of fullness and variety of tone and colour. The programme also included the 'Figaro' and 'Cockaigne' overtures, and Miss Mabel Dalby, a young soprano with an exceptionally fine voice, was the vocalist.

The official Joseph Joachimschule für mein Gott wird by a performance. The Kaiser On November (Busstag), the included Mo unisonum), S (first time in and closing s Herr Euge able to celeb on the conce in October, Mr. d'Albert the National June 23, 187 1880, partic sketch of him November, 1

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Foreign Notes.

BERLIN.

The official commemoration for the late Director Dr. Joseph Joachim was given at the Kgl. Akademische Hochschule für Musik on November 3. Bach's Chorale 'Was mein Gott will, das g'scheh allzeit' was sung and followed by a performance of the 'Eroica' symphony, after which Prof. Max Bruch delivered a memorial tribute to the great violinist. The ceremony ended with Brahms's 'Nänie.' The Kaiser was represented by the Crown Prince.—On November 20, the day of prayer and repentance (Busstag), the programme of the concert in the Opera House included Mozart's 'Kyrie' for five sopranos (canon ad unisonum), Strauss's 'Hymn,' a *cappella* in sixteen parts (first time in this city), and the Prelude, Good Friday Music, and closing scene from 'Parsifal.'

Herr Eugen d'Albert, says a German paper, was recently able to celebrate the 'silver jubilee' of his first appearance on the concert platform, viz., at the Stadttheater, Cologne, in October, 1887. While this is perfectly true of Germany, Mr. d'Albert appeared at a concert, given by the students of the National Training School of Music, at St. James's Hall, June 23, 1879, and at two concerts in London in the year 1880, particulars of which are given in the biographical sketch of him which appeared in THE MUSICAL TIMES of November, 1904.

CARLSRUHE.

In memory of the Grand Duke, a concert was given in the Court Theatre on November 1. The programme included Handel's Funeral Anthem and Brahms's 'German Requiem,' in which the solos were sung by Fraulein Warmersperger and Herr Bittner. The performances were under the sympathetic direction of Dr. Göhler.

COLOGNE.

Last month Felix Weingartner, at the invitation of Director Martensteig, conducted his 'Genesis' at the Opera House, when he was received with great enthusiasm. The work was originally produced at Berlin in 1893.

DÜSSELDORF.

A concert performance of 'Günlod' will be given here in concert form next February under the direction of Prof. Julius Butts. A month later the work is to be performed at the Municipal Theatre at Dortmund. 'Günlod,' a third opera by Peter Cornelius, was left unfinished at the time of his death; it was, however, completed by C. Hoffbauer and Eduard Lassen and performed at Weimar in 1891; there is also another version of the work by Max Hasse.

MILAN.

Alberto Franchetti, whose 'Germania' was produced last month at Covent Garden, and Umberto Giordano, are said to be working jointly at a comic opera entitled 'Jupiter in Pompeii,' which is to be produced at the Teatro dal Verme. In former days it was by no means uncommon for two or more composers thus to combine.

MOSCOW.

M. Edouard Colonne, who came here to give two symphony concerts, was requested by the directors of the Opera House to conduct a performance of Saint-Saëns's masterpiece 'Samson et Dalila.'

PALESTRINA.

Giovanni Pierluigi—who was named after his birthplace, Palestrina—died in 1594, and Cardinal Vannutelli is taking steps for a monument to be erected here to his memory. A French paper thus comments on this item of news: 'At the present day one scarcely waits until the death of an artist more or less esteemed to erect a statue to him; the illustrious author of the "Lamentations" and of the "Missa papae Marcelli" will have waited for over three centuries for this testimony of his imperishable glory.' One can indeed say: 'All's well that ends well.'

PARIS.

The French may be a light-hearted people, but they are beginning to develop a taste for Bach. The Société J. S. Bach commenced a series of six concerts on November 27, when the programme was devoted to the 'St. John Passion.' At the other concerts will be given 'Phœbus and Pan,' the 'Magnificat,' the 'Funeral Ode,' several church cantatas, some of the Brandenburg concertos, the Concerto for two pianofortes in C minor, and the one for four pianofortes; also the Violin concerto in E major and the Concerto in A minor. Again, of the series of six Schola Cantorum concerts, which commenced on November 29, one half will be devoted to the Leipzig master. Further, at the Sunday concerts of the Société musicale de la Sorbonne, under the direction of M. Paul de Saunier, will be given Bach's 'Christmas Oratorio' and the 'Magnificat.'

VENICE.

Jacopo Calasione, the distinguished conductor of the municipal orchestra of this city, while conducting a concert died suddenly of apoplexy. He had held his post for thirty-two years, and was the first in Italy to perform Wagner's music.

An excellent performance of Elgar's 'The Kingdom' was given by the Alexandra Palace Choral and Orchestral Society under the inspiring conductorship of Mr. Allen Gill, whose interpretation of the same was instinct with the true devotional feeling of the work. The solo vocalists were Madame Emily Squire, Miss Gertrude Lonsdale (who most ably replaced Miss Ada Forrest), Mr. Alfred Heather and Mr. William Higley.

The Exhibitions offered annually by the Associated Board of the Royal Academy of Music and Royal College of Music, which entitle their holders to free tuition at those Institutions for two or three years, have been awarded to the following candidates: Vera K. Waring, Eastbourne (pianoforte), Ada Woodford, Cardiff (violin), Phyllis G. Boulton, Richmond, Surrey (violin), at the R.A.M.; and Golda L. Ginsburg, London (pianoforte), Elsie M. Avril, London (violin), Olive Glanfield, Gravesend (organ), at the R.C.M. The Exhibitions previously held by the Misses Phyllis A. N. Parker (Reading), Margaret M. Thom (Dundee), Kathleen T. Platt (Leek), and Ethel H. Chote (Cambridge), have been renewed for a further period of one year.

A Musical Society has recently been formed among the employes of Messrs. Peek, Frean & Co., the well-known firm of biscuit manufacturers. The object of the Society is 'the cultivation and practice of vocal and instrumental music, with a view of promoting social intercourse among the members.' It is a matter for congratulation that another large business house is ready to give active support and encouragement to such a movement, and we heartily wish the young Society every success in its efforts to provide musical enjoyment for the many hundreds of busy workers associated with an important industry in Bermondsey.

Mr. D. Rahter, the well-known music publisher of Leipzig, gave an interesting invitation-concert at the Salle Erard on November 23. The programme consisted of modern compositions, among the most noteworthy being a Sonata for pianoforte and violin by Hermann Wolf-Ferrari and songs by Alexander von Fielitz and Hugo Kaun. Mr. Rahter proposes to give similar concerts next spring, both in London and Paris.

The Society of British Composers (309, Oxford Street) has issued its Year-Book for 1907-08. This useful book of reference contains the work of the year, rules of the Society, lists of members, council and officers, lists of compositions by members, and classified lists of compositions.

The London Sunday School Choir will hold its Spring Festival at the Royal Albert Hall on February 22, and its next Crystal Palace Festival on June 17, 1908. Miss Agnes Nicholls and Mr. Charles Saunders have been engaged to sing on the former occasion.

Mr. William Higley having completely recovered from his recent illness, is now able to resume his professional engagements.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either collated from local papers or furnished by correspondents.

ABERDEEN.—The Choral Union gave its second subscription concert in the Music Hall on November 13. The chief features of the programme were Max Bruch's G minor Violin concerto (soloist, Mr. G. Sutherland Mackay), Mozart's Adagio and Rondo (in which the pianoforte part was played by Dr. Cowen), Schumann's Symphony in D minor, Elgar's new 'Pomp and Circumstance' march and Mozart's motet 'Splendete Te, Deus,' in which the Choral Union joined forces with the Scottish Orchestra. Dr. Cowen conducted.

BOURNEMOUTH.—Two performances of Sullivan's 'Golden Legend' were given at the Winter Gardens on November 19, under the able conductorship of Mr. Dan Godfrey. The choral portions were excellently sung by Madame Newling's choir of 200 voices, which of course received effective support from the Municipal Orchestra, Mr. Mark Quinton presiding at the organ. The solo vocalists were Madame Emily Squire, Madame Cecile Vicars, Mr. Henry Turnpenney, Mr. Tom Brown and Mr. Charles Tree.

BURY.—The first concert this season by the Musical Society was given in the Athenæum Hall on November 11, when a miscellaneous programme was performed. The choral music included the part-songs 'To daffodils,' Darke; 'Bold Turpin,' Bridge; 'Poor or rich,' Berger; and the chorus 'Britons, alert,' from Elgar's 'Caractacus.' These were sung with precision and spirit by the choir. The orchestra was heard in the overtures 'Di Ballo' and 'Zampa,' and the ballet music from Delibes's 'Sylvia.' The solo vocalists were Madame Annie Walker and Mr. James Davis. Mr. F. Royle conducted.

CHRISTCHURCH (N.Z.).—The third subscription concert of the Musical Union took place in His Majesty's Theatre on September 26, when the programme included the part-songs 'Corydon, arise,' Stanford, and 'Good-night, beloved,' Pinsuti, by the choir, and the quartets 'Hail, smiling morn,' Spofforth, and 'By Celia's arbour,' Horsley, sung by Messrs. Cookson, Vincent, March and Millar. The soloists were Madame Linay and Mr. A. Millar (vocalists), Mr. Gladstone Bell (violinocello), Mr. Ernest Jamieson (flute), and Miss Katie Young (pianoforte). Dr. J. C. Bradshaw was the conductor.

CLONMEL.—At a concert given by the Clonmel Choral Society on November 6, Sterndale Bennett's 'May Queen' was performed. The soloists were Miss Margaret O'Neill, Miss Wagner, Mr. L. G. Garrett and Mr. J. A. Davis. Mr. W. Minchin was at the pianoforte and the Earl of Donoughmore at the organ, while Mr. C. S. Craddock conducted a performance which was much appreciated, chorus and orchestra doing exceedingly well.

HOBART (TASMANIA).—The Madrigal and Ballad Society formed about two years ago, under the conductorship of Mr. Allan McIntyre, choirmaster of Hobart Cathedral, gave a concert in the Masonic Hall on August 20, which was attended by His Excellency the Governor. The part-music performed included the madrigals 'The silver swan,' Orlando Gibbons, 'Come, gentle swains,' Michael Cavendish, 'Awake, sweet love,' Dowland, and 'Down in a flow'ry vale,' Festa; the part-songs 'A sunny shaft,' C. H. Lloyd, 'Sweet content,' Walford Davies, 'Now is the month of maying,' Morley, 'In these delightful, pleasant groves,' Purcell, and 'You stole my love,' W. Macfarren. These were interspersed with vocal solos and instrumental trios—Gade's in F major and Mendelssohn's in D minor. The performance of such excellent specimens of part-music deserves every encouragement.

LEAMINGTON.—An Elgar Festival was held at the Winter Hall on November 21 by the Leamington Madrigal Society, under the conductorship of Mr. E. Roberts West. The chief feature of the programme was the cantata 'The Black Knight.' Both in this work and the chorus 'It comes from the misty ages' ('Banner of St. George'), the choir sang with much spirit and received able support from

the orchestra, the latter also being heard with good effect in the 'Pomp and Circumstance' March No. 1 and 'Salut d'amour.' The solo vocalist was Miss May Eaves. The concert opened with Sullivan's 'In Memoriam' overture played as a mark of respect to the Society's late president, Dr. E. H. Turpin.

LEICESTER.—The Philharmonic Society opened its season in the Temperance Hall on November 7 with a concert performance of 'Cavalleria Rusticana' and Parry's 'Blest pair of Sirens,' the choir being specially good in the latter work. There was an efficient orchestra, and the solo vocalists were Madame Blanche Marchesi, Miss Phyllis Lett, Mr. Joseph O'Mara and Mr. Thorpe Bates. Mr. H. B. Ellis conducted.

LOUGHBOROUGH.—Arrangements are being made by the Loughborough Choral Society to hold a musical festival in the Town Hall on February 26, 1908. Several musical Societies in North Leicestershire have been invited to combine, so as to form a band and chorus of about 250. The afternoon will be devoted chiefly to orchestral works, with possibly a short choral work by a British composer. 'Elijah' will be given in the evening. The conductor will be Mr. Frank Storer.

NEWPORT (MON.).—The Musical Society gave a complimentary concert to its conductor, Mr. E. G. R. Richards, in the Central Hall on November 7. The programme consisted of Gounod's 'Faust,' the solo parts being undertaken by Miss Ada Forrest, Miss Marie Stiven, Mr. Henry Beaumont and Mr. W. Anderson, and there was a full band and chorus. Mr. Richards, who conducted, was presented during the interval with a silver-mounted ebony baton by the Mayor.

NORTHAMPTON.—The choir of Doddridge Congregational Church gave a performance of Mendelssohn's 'Hear my prayer' and Barnby's 'Rebekah' on November 7. The choral numbers were exceedingly well rendered, reflecting great credit upon the conductor. The accompaniment was supplied by an orchestra (twenty performers) and pianoforte, and the conductor was Mr. Handel Hall, organist and director of the choir at the church. The vocalists were Miss Grace Hewitt, Mr. Herbert Kimbell and Mr. A. E. Hodge.

SWANSEA.—The Swansea Orpheus Choral Society gave an interesting concert of part-music in the Albert Hall on November 7. The programme comprised the following madrigals: 'Ye that do live in pleasures plenty' (Wilbye); 'Sweet flowers' (Walmisley); 'Woodmen, shepherds, come away' (John E. West); 'Swift the shades of evening' (D. W. Lott); 'Breathe softly, flutes' (Luard-Selby). Part-songs: 'Corydon, arise' (Stanford); 'Lullaby of life' (Leslie); 'There rolls the deep' (C. Hubert Parry); 'The surrender of the soul' (Cornelius); 'My love dwelt in a northern land' (Elgar); 'Song of the pedlar' (C. Lee Williams); and 'Good-night' (Schumann). We have given the above details in full as the programme was a novelty in Wales, and it was highly appreciated. Songs were contributed by Mr. John Roberts, recitations by Miss Ellen Bowick, and violinocello solos by Mr. Maurice Goodman. Mr. Donald Lott conducted.

TORONTO.—The annual concert given by the students of the Toronto College of Music took place in the Massey Hall on October 24, under the able conductorship of Dr. F. H. Torrington. Pianoforte music was represented by compositions of Chopin, Hiller (Concerto, Op. 69), Mendelssohn (Capriccio Brillant), Beethoven (a movement from the Concerto in C minor), Tchaikovsky (Concerto, Op. 23) and Moszkowski (Concerto, Op. 59), and vocal music by excerpts from Donizetti, Mercadante, Verdi and Handel. There was a large audience, by whom the efforts of the students were highly appreciated.

WALSALL.—The first concert this season by the Philharmonic Union was given in the Town Hall on November 14, when the chief features of the programme were Cowen's 'John Gilpin,' Mendelssohn's 'Loreley' and Dudley Buck's 'Hymn to music,' the choir singing with excellent effect, especially in the last-named work. There was an efficient orchestra, and the solo vocalists were Madame Sobrino and Mr. Harry Dearth. Mr. Amos Keay conducted.

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Answers to Correspondents.

P. G. G.—(1) The chord you send should be written thus:



(2) We believe that, while attempts have been

made, no quite satisfactory type-writer for music has yet been invented. (3) You can obtain founts of music type from Messrs. Shanks & Co., Red Lion Square, Holborn. (4) Any reliable treatise on the theory of music will explain the matter of the correct notation of accidentals. (5) Your question concerning electric organs is rather too vague to answer satisfactorily.

F. V. E.—Stops on harmoniums and American organs differ so much that it is difficult to suggest the best combinations, even with the aid of such a diagram as you have drawn. As the stops are almost sure to be divided (treble and bass), the best way is to experiment with the various stops, lending an attentive ear to each. The couplers and the forte knobs speak for themselves, the sub-bass can soon be settled, and this will leave you only a few stops to manipulate to the best advantage. The 'vacuum viola' is new to us, but doubtless it will not stop you from obtaining the charm of variety from your instrument.

H. W. K.—Although you have not been trained, if you have a good (tenor) voice, can read music, and sing in tune, there is no reason why you should not have every prospect of 'entering a city church choir.' Mr. Edward Lloyd is a splendid example of the untrained tenor in the sense of so-called voice-training, as he never had a lesson in his life, except the class teaching he received as a chorister of Westminster Abbey. This should encourage you. Watch the advertisements in the musical journals for vacant appointments.

F. W. T.—Tone-colour, imagination, poetic fervour, &c., are valuable choral assets in intensifying the histrionic potentialities of a dramatic cantata when sung on the concert-platform. Like all good things they may be overdone, with results that are disastrous. To say where the line should be drawn is to advise naturalness in the rendering of the music, and to avoid the mere making of points which are apt to become pointless by ludicrous attempts to be ultra-dramatic.

ENQUIRER.—It would seem as if Schumann's 'Humoreske' should not be taken too seriously as a title. In two letters written during the year (1839) of the composition of these pianoforte pieces, Schumann says: 'The titles of all my compositions never occur to me until I have finished composing'; and 'a *Humoreske*, which is certainly more melancholy than humorous.' This is as paradoxical as it is enigmatical, and the best explanation is in the music itself.

J. D. R.—The following anthems are suggested as being suitable for funeral and *In memoriam* use: The souls of the righteous (Woodward, and also by Elvey); Brother, thou art gone before us, and if we believe that Jesus died (Goss); God shall wipe away all tears (Field); In the sight of the unwise (Ouseley); As we have borne the image of the earth earthy (Barnby); How blest are they (Tchaikovsky).

STUDENT.—Why not study singing at one of the principal schools in England? If you feel that you must go to Italy to be vocally trained, Milan, Bologna, or Naples, in the order named, would be the best Conservatories. It is an open question whether, in regard to the Continent, Paris, Berlin, Dresden, and Vienna do not take higher rank than Italy as schools for singing.

P. S.—For duets composed for tenor and bass voices, see: The Magicians (Pinsuti), Go, baffled coward, go (Handel's Samson), Now we are ambassadors (Mendelssohn's St. Paul), I wish to tune my quivering lyre (Watson), Tenor and Baritone (Wilson), Golden Hours (Goring Thomas), and The moon has raised her lamp above (Benedict).

W. T.—The subjects for the literary examination preliminary to that for the degree of Bachelor of Music differ at the various Universities. You will find a summary of the regulations in 'The Roll of the Union of Graduates in Music,' pp. 224-237.

W. B.—The bars in Gurliitt's 'Mignon' (Op. 189, No. 3) marked '8va. bassa' are to be played an octave lower. They are evidently so indicated in order to avoid the use of the bass clef at those passages.

AURORA.—One of the two gentlemen you name has been approached as a subject for a biographical sketch in THE MUSICAL TIMES, and we hope he will consent to appear in these columns.

M. C. Y.—Brahms's 'Intermezzo,' Op. 117, No. 2, may be played at quaver = 104. At bar 70 the right-hand chord (small notes) should be played with the left-hand chord.

QUERIBUS.—It would not be easy for an Englishman, even if he were very gifted, to obtain an appointment on the Continent or in America as a conductor of grand opera.

IGNARA.—We regret that we cannot give 'the address of some one who purchases lyrical poems.' Are you averse to sending your own address?

VIOLA.—The Overture to 'Zampa' (Hérold) was last played at a Philharmonic Society's concert on June 11, 1866.

H. S. C.—Pianoforte Studies by Philip, Rosenthal, Tausig and Liszt can be obtained from Messrs. Novello.

I. X.—Chopin's Third Impromptu (Op. 51) may be played at about dotted crotchet = 108.

G. W.—Play Arensky's *Intermezzo* in E (Op. 5, No. 2) at about dotted minim = 72.

M. A. S.—Heller's Impromptu, Op. 16, No. 8, may be played at about dotted crotchet = 116.

CONTENTS.

	Page
The British Museum Library (<i>Illustrated</i>)	777
Byrd's Fantasia in C. By John E. Borland	783
Occasional Notes (<i>with Portrait</i>)	784
Ernst Lengyel (<i>with Portrait</i>)	788
Church Music in Northern Italy (<i>Illustrated</i>)	789
Schubert's 'Unfinished' Symphony. By Sir George Grove	790
Old-time Concertising in America	793
Church and Organ Music	795
Wesley in E (<i>concluded</i>)	797
Reviews	800
Obituary (<i>with Portrait</i>)	806
Chimes and Chime Tunes	806
The Opera	807
London Concerts	808
Musical Competition Festivals	810
The Worcester County (Mass.) Jubilee Festival	811
Music in Vienna	811
Belfast	812
Birmingham	812
Bristol and District	812
Edinburgh	813
Glasgow	813
Gloucester and District	813
Liverpool	814
Manchester	814
Newcastle and District	815
Nottingham and District	815
Sheffield and District	815
Yorkshire	816
Foreign Notes	817
Country and Colonial News	818
Answers to Correspondents	819

MUSIC:

Part-Song: 'My little pretty one.' By Healey Willan ... 801

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*Awake, awak
*Awake, put o
*Behold, I com
*Behold, the d
*Behold, two b
*Beloved, now
*Blessed are th
*Blessed be th
*Blessed is He
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*Day of wrath
*Doth not wis
*Drop down,
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*Enter not into
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*For a small n
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*Give unto the
*God hath app
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*Lord, let me
*Lord, let me
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*Mine eyes lo
*My soul tru
*O Adonai (C
*O Clavis Da
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| 110. { Come with us, sweet flowers, and worship! } rd.
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157. Christmas
158. God rest you merry, gentlemen
159. The First Nowell
160. A Virgin unspotted

FOX, GEORGE

for

166. Good King Wenceslas

167. I hear a bell

168. Brightly

169. As Joseph

170. Hark! I

171. The Holy

172. While St

173. God res

174. Hark! I

175. A little

176. As I sat

177. Why in

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185. Preludio

186. The Mi

187. The Bel

188. Pastor I

189. Rejoice

190. A Child

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212. Glad Ch

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226. We sing

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228. Carol, o

229. O was

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232. Come, o

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234. Come a

235. The Ch

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238. The ol

239. Christm

240. The Cl

241. The St

242. Mary's

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In this work the public in th the poem that selected—that philosophical turned, and l suggestiveness attractiveness, listener. Flaw tion, and robu composition, i "The Vision of this evening's lated the popu

PRODUCED AT THE CARDIFF MUSICAL FESTIVAL, SEPTEMBER 26, 1907.

JUST PUBLISHED.

THE VISION OF LIFE

A SYMPHONIC POEM

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THE TIMES.

That Sir Hubert Parry would come triumphantly through the various difficulties of so congenial a task was only to be expected; but even his most ardent admirers can hardly have expected to find such richness, spontaneity, and genius of invention, or so much interest in the disposal and treatment of the vocal and instrumental forces. The piece is not scored with that love of strange effects that we know so well in modern days, and the orchestration is even dull here and there; but the far higher points of thematic invention and development are here shown in perfection. . . . The chorus, "To us is the glory of beauty revealed," is one of those great joyful choral utterances of which the composer has the secret, and the imperial chorus that follows it is in strong and admirable contrast. . . . The soprano, after the decline of Rome has been referred to in a lovely chorus, has an exquisite meditative solo, "So near to perfect joy and peace," which leads into the ferocious priestly utterance, set to a familiar "intonation" of ecclesiastical music, developed into an extraordinarily effective little movement. The male chorus sing this and the disputing "This is mine! Out on thee!" which is appropriately treated in close imitation. From the Dreamer's perception of the wakening of the "certainties" until the end we have a noble series of choral and solo passages, which find a grand climax in the splendid theme, "We praise the men of the days long gone," which is in all ways worthy of Parry at his very best. . . . At the end the applause was loud and long, for the impression made by the beautiful composition was quite extraordinary.

DAILY TELEGRAPH.

The text it is which first arrests attention, not by anything special in the making of its irregular unrhymed verse, but by the force and vigour of its language, the propriety, without mistiness or extravagance, of its expression, and the bold manner in which great social issues are introduced as proper themes for musical treatment. Here, as it seems to me, the composer has entered upon a course untrodden alike by forerunners and contemporaries. . . . I can pay the music the highest compliment in my power by saying, as I now do with all absolute sincerity, that, following closely the course of the work with almost absorption in its great argument, I was not once conscious of any break in the absolute unity which should exist between words and music. It struck me as a case of the poet-musician whose double task is yet but one. Sir Hubert, as far as I could discern, never fell below the height of his lofty theme. Grave and dignified, solemn, when the great tragedy of humanity passed before us, glowing amid anticipations of better days, and triumphant in the faith of ultimate deliverance, the "Vision of Life" seemed as complete on its musical as on its poetic side, and it is a great work altogether, by the first production of which this festival has secured a claim upon the recollection.

DAILY CHRONICLE.

In this work the principal of the Royal College of Music comes before the public in the dual capacity of composer and poet, for he has written the poem that he has set to such impressive strains. The theme he has selected—that of the ceaseless march of humanity—is treated in a philosophical style in verses which are cleverly fashioned and neatly turned, and lead the casual reader to ponder over their sublime suggestiveness. . . . The music throughout possesses a fascinating attractiveness, and an interest which grips the attention of the earnest listener. Fine, bold, melodic phrases, picturesque and skilful orchestration, and robust and effective choruses form the backbone of this majestic composition, in which, by the way, there is not a single dull passage. "The Vision of Life" is a masterpiece, and as such it was regarded by this evening's audience, who at the close most enthusiastically congratulated the popular composer.

MORNING POST.

The extraordinary mastery and command of resource which Sir Hubert Parry has displayed so often have not deserted him, and the present work is well worthy of ranking by the side of many of his other compositions of similar character. . . . The work, which is a splendid example of contrapuntal writing, contains many passages of lofty inspiration, among which may be singled out the solo for the *Spirit of the Vision*, "So near to perfect joy and peace."

TRIBUNE.

Sir Hubert Parry's "The Vision of Life" proved to be so magnificent a poem in music, so splendid in beauty, strength, and stateliness, that I should not be surprised were it hereafter to be accounted the masterpiece among the many noble works to which the genius of our foremost British composer has given birth. Sir Hubert is the author of the words for which he has found this wonderfully expressive music, and his libretto, sombre and difficult as it may seem on first acquaintance, rises in several places to a high degree of eloquence. . . . The music seems to have been generated in the composer's heart and head simultaneously with the poetry to which it is wedded. It is quite different in kind from the music by which a composer tries to illustrate the thought of another. If when reading Sir Hubert's poem some of it seemed obscure, all difficulty vanished when the hard places were explained by the music. Such music is more than merely illustrative—it is illuminating; and it is this characteristic of "The Vision of Life" which seems to me to make it worthy of the superlative epithets which I have used. . . . It was finely sung, and the reward given to the composer by the delighted choir and the audience at its conclusion was a scene of enthusiasm such as festival halls have rarely known.

MORNING LEADER.

The reception of the work was wildly enthusiastic, and, indeed, applause frequently interrupted its course. . . . The modern spirit which pervades the whole is very remarkable, the scoring in particular—with an occasional richness of colouring—is surprising to those who know Parry's work best. The chief strength of this work is, of course, in the choric writing, and this, too, may be described as wholly modern in feeling. The strength of the part beginning "To us is the glory of beauty revealed," the dramatic force and picturesque power of those describing the rule of Pride and the madness of Greed respectively are highly effective; while Parry nearly approaches the massive grandeur of the "Blest Pair of Sirens" in the chorus, "Hearken, O Brother, to the music of the song of the world."

PALL MALL GAZETTE.

The idea is a fine one and eminently suitable for that peculiarly reflective style of musical composition which is one of Sir Hubert Parry's strong points. The text has been written by the composer, and is full of finely expressed phrases in a very free rhythm of language, which naturally makes for a corresponding freedom in the musical setting. . . . To this text Sir Hubert Parry has written some very fine music. The choruses especially are remarkable for their variety, freedom of treatment, and breadth of expression. . . . The work may be accepted, in fact, as one of the most powerful that have yet come from the composer's pen. A point worth mentioning is the splendid way in which the music grows in intensity of feeling as the idea of the text is developed.

ATHENÆUM.

To single out this or that number for praise would spoil the impression which we wish to give, viz., that the music as a whole reflects and intensifies the spirit of the words; the solo portions, however, particularly struck us by their freshness and romantic feeling.

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PRODUCED AT THE CARDIFF MUSICAL FESTIVAL,
September 27, 1907.

HE GIVETH HIS BELOVED SLEEP

FOR
CONTRALTO SOLO, CHORUS, AND ORCHESTRA

THE POEM WRITTEN BY
ELIZABETH BARRETT BROWNING

THE MUSIC COMPOSED BY
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THE TIMES.

The composer has exactly caught the quiet meditative style of the poet, and has written a work of great sincerity and beauty. His occasional departures from the fairy realm where he has reigned so long and so happily have seldom been so completely successful as on this occasion; the theme of the refrain is so cleverly worked that the reiteration is never once felt to be redundant.

TELEGRAPH.

The most touching and effective points of the little work are those in which the composer by varied treatment of his main theme, by impressive and often very beautiful harmonic changes, and by varying forms of accompaniment avoids monotony. The piece, as a whole, is one of feeling rather than analysis, and the feeling in it is strong, music and words being quite in accord. That the hymn, for so it might in a popular sense be called, will enjoy extensive favour seems more than likely.

STANDARD.

Dr. Cowen's thoroughly lyrical and poetical setting of Mrs. Browning's lines "He giveth his beloved sleep" stands out as thoroughly characteristic. Interpreted with consummate art by Madame Kirkby Lunn, its quiet, tasteful expression formed at least a welcome change to the storm and strife of the greater part of modern music, whether native or alien. The solo part is frankly a song, and as music it is an achievement simply because it keeps to one definite idea of vocal expression. Suitable variety is brought about by use of the chorus as a species of accompaniment, while modernity is satisfied by the cleverly constructed but invariably clear orchestral background, in which the "leading tune" process is quite legitimately employed. Simple and spontaneous, Dr. Cowen's straightforward work found ample favour.

MORNING POST.

The spirit of the poem has been most felicitously caught by the composer, whose work may be described as a veritable gem. Beautiful in its simplicity and inexpressibly touching, music such as this goes straight to the heart. No striving after effect mars its appeal. One welcomes with delight a work of such pure beauty, so tender and melodious.

DAILY CHRONICLE.

This work admirably reflects the spirit of the verses. Throughout it is dreamy, peaceful, delicate, and fanciful, and its melodies are haunting, as might be expected from a man who so many years ago won fame as a song composer. Specially pleasing is Dr. Cowen's treatment of the Psalmist's words, "He giveth his beloved sleep," which provided the title to his cantata, this refrain being singularly effective and felicitous. Dr. Cowen seldom writes difficult music, and hence the immense popularity of his compositions, large and small, with the numerous choral societies spread all over the kingdom. This latest production consequently is assured of similar success, and deservedly so.

MORNING LEADER.

It is a very melodious and grateful piece of vocal writing, and reflects the tender, devotional spirit of the poem very imaginatively. In the passages beginning "Sleep soft, beloved, we sometimes say," and "His dew drops mutely," there are particularly happy touches.

ATHENÆUM.

Dr. Cowen has here achieved the difficult task of being thoroughly simple without being commonplace. The delicate music, full of feeling, exactly reflects the spirit of the words.

YORKSHIRE POST.

Dr. Cowen's setting of "He giveth his beloved sleep," though not one of his most pretentious efforts, may assuredly be reckoned among his most charming works. The reason of its charm lies entirely in its simple sincerity. The tender spirit of Elizabeth Barrett Browning's poem, regretful, yet not with the sorrow of those who have no hope, is admirably caught. There is no sense of any striving for mere effectiveness, but the effects are secured by the simple directness with which the suggestions of the poem are translated into music. . . . Certainly it may be doubted if he has ever gone so deeply into the emotional possibilities of a poem as he has in this case, and I think this composition must for that reason rank very high among his works. The close is really touching in its quiet expressiveness.

MANCHESTER GUARDIAN.

The composer would be expected, as a matter of course, to match with his art the pathos of Mrs. Browning's lines. That he has succeeded in doing so is a matter for sincere congratulation. The new cantata—or poem, as it is called by its composer—was well given and well received.

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PRODUCED AT THE CARDIFF MUSICAL FESTIVAL,
September 27, 1907.

SIR PATRICK SPENS

BALLAD

FOR

BARITONE SOLO, CHORUS, AND ORCHESTRA

COMPOSED BY

A. HERBERT BREWER.

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THE TIMES.

It is broad and manly music, the pattern of which is fairly familiar by this time, but it is by no means conventional or wanting in originality. It made a good impression, and is sure to be in great request with competent choral societies.

DAILY TELEGRAPH.

Dr. Brewer has now given it all the advantage of modern resources, and lifted it into a higher sphere. It thus makes a capital piece for choral societies, and, I expect, will run at equal pace with Stanford's "Revenge," the prototype of its order.

STANDARD.

This fine old specimen of a folk-tale is treated by the composer in decidedly dramatic fashion, and his music, just sufficiently Scottish to be characteristic of the place and period, is sincere and spontaneous. Without being too heavily scored, the orchestral part is full of colour, and the chorus have some vivacious and sonorous passages, to which they gave most spirited effect.

MORNING POST.

Mr. Herbert Brewer's setting of the old Scotch ballad is a work of sterling merit. The music is virile and straightforward in character. The composer has something to say, and knows how to express his thoughts clearly and forcibly. His work possesses real interest. It is admirably written, and the success it achieved was fully justified.

TRIBUNE.

The other novelty of the evening was "Sir Patrick Spens," by Dr. Brewer, the accomplished organist of Gloucester Cathedral. This is admirable in its power of vivid descriptive writing. Dr. Brewer tells the tale with wholesome directness, and he may justly be congratulated on his successful treatment of the old song.

DAILY CHRONICLE.

In the evening, the second new cantata, Dr. Herbert Brewer's setting of the Scottish poem, "Sir Patrick Spens," received a cordial welcome. The story of the gallant mariner, "the best sailor that ever sailed the sea," who was sent to Norway to bring home a Royal lady, and whose ill-fated vessel foundered forty miles off Aberdeen, naturally lends itself to stirring descriptive music, and it must be acknowledged that Dr. Brewer has been very successful in catching the spirit of the old poem. There is a go and brightness, a snap about his music which is certain to be appreciated by that large public that enjoys cantatas.

DAILY MAIL.

This is a genuinely inspired piece of work, full of keenly humorous touches.

MORNING LEADER.

It is very sound, healthy music, that goes with a swing from start to finish. It has a very subtle fancy, but is not devoid of picturesqueness and, above all, it shows a good knowledge of the chorus, and choral societies should welcome it.

OBSERVER.

Dr. Herbert Brewer's "Sir Patrick Spens," a choral ballad of a natural and dramatic kind, contains some of the strongest and most individual music of this composer. It has the merit of being short and direct, and the choir sang it with delightful freshness and spirit. Although slight in form, it has a certain spontaneity and feeling for choral writing that will, in all probability keep it alive.

ATHENÆUM.

Dr. Brewer's setting of the old ballad of "Sir Patrick Spens" contains good workmanship, and is effectively written for the voices.

YORKSHIRE POST.

The composer has been very successful in telling the story clearly, and he has managed to give something of the simple ballad quality to his melodies, and to fit them into a picturesque and appropriate background. Local colour is not forgotten, and the storm that wrecks Sir Patrick's ship received a vigorous, but not unmusical, commentary. Altogether it is a work which, without revealing any marked individuality, is exceedingly effective and of well-sustained interest, showing a very considerable descriptive power, and in vigour it may be said to go farther than any of his previous works.

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THE TIMES.

The second part began with a set of four "pastorals" by Dr. A. H. Brewer, set for tenor solo, male chorus, and orchestra. Milton's "Song on May Morning" is the first, and "Orpheus with his lute" the third, while the others may be taken from some book of madrigals. The second, with its merry refrain, "Fa la la," carries a suggestion of the grace of the Elizabethan period, and all are excellently effective and full of original ideas happily carried out. . . . The composer has done nothing better than these pastorals, and he well deserved the applause that greeted each as he conducted it.

DAILY TELEGRAPH.

These, as laid out for tenor and orchestra, were generally successful, and specially so in measure of the simplicity which is their natural atmosphere. . . . In "Welcome, sweet Pleasure" the composer does not forget to show his musicianship; the effect of the piece is wholly in accord with the joyous spirit, all sport and play, which animates the words. This was sympathetically applauded. . . . "Springtime," last of the four songs, is, as it should be with such a theme, the most delicate and beautiful of all. As far as I can judge, there is not a flaw in it, while the orchestral theme which runs almost through the piece is a veritable inspiration. The composer, blemishes notwithstanding, is to be congratulated upon his "Pastorals."

STANDARD.

Beginning with Milton's "Song on May Morning," Dr. Brewer includes a new setting of Shakespeare's "Orpheus with his lute," and continues with two graceful little poems in the nature of madrigals. Melodious, thoroughly well scored, and with a nice feeling for vocal expression, they are a very pleasing example of tasteful, light music, and the composer is to be praised for his directness and simplicity. The last one of the set, a delightfully rhythmical and pleasing shepherd's dance, will, in all probability, be found the most immediately popular, but all of them show polished workmanship.

DAILY NEWS.

The brightness and animation of the music will be sure to win for the songs considerable popularity.

MORNING POST.

In a measure they form a sequence to the previous compositions with the same generic title which were first heard at the Hereford meeting last year, save that in this instance an added chorus for male voices increases the effect. One set of verses is taken from Shakespeare, another from Milton, while the other two are anonymous. In these new compositions Dr. Brewer shows the same happy faculty for catching the spirit of the verse and giving expression to it in terms both charming and fresh, displaying in the process individuality and marked originality. . . . The new pieces greatly charmed the audience.

TRIBUNE.

The second and fourth are bright and have a good deal of character. They are also effectively orchestrated.

DAILY GRAPHIC.

They are graceful and tender settings of four Elizabethan poems, fresh in melody and prettily orchestrated.

MORNING LEADER.

The first is Milton's "Song on May Morning," in which the chorus has but little to do; it is picturesquely scored; and the second, "Welcome, sweet Pleasure," has a catchy, characteristically English melody with a "Fa la la" refrain, and is merry and bustling. A melodious pastoral setting of "Orpheus with his lute" comes next, and "Hark, Jolly Shepherds" completes the set. They all go their way pleasantly.

PALL MALL GAZETTE.

They are settings of words of Milton, Shakespeare, and anonymous writers for tenor solo and male-voice chorus, and are good examples of the composer's ready gift for expressing himself clearly and well.

THE YORKSHIRE POST.

Sequels are admittedly venturesome, but Dr. Brewer has certainly managed to keep up the interest and sustain the freshness which so pleased one in the earlier work. . . . Though the composer has employed a large orchestra, he has treated it with a lightness of touch that prevents it from ever going outside the picture, yet it is full of deft touches that give it piquancy. The first is a quiet, rather gentle exordium to the series, the second is lively and playful, the third, a setting of the well-known words, "Orpheus with his lute," alternates happily between playfulness and a tender emotion, and the fourth is jolly itself. The men's chorus supplies an effective refrain. . . . Dr. Brewer conducted, and the songs gave evident pleasure to the audience.

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5. There is a green hill ... Ch. Gounod
6. O Thou afflicted ("St. Peter") ... J. Benedict

To be continued.

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2. In native worth ("Creation") ... J. Haydn
3. Be thou faithful unto death ("St. Paul") ... F. Mendelssohn-Bartholdy
4. Cujus animam ("Stabat Mater") ... G. Rossini
5. The Lord is very pitiful ("St. Peter") ... J. Benedict
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4. Pro peccatis ("Stabat Mater") ... G. Rossini
5. How great, O Lord ("St. Peter") ... J. Benedict
6. If Thou should'st mark iniquities ("Eli") ... M. Costa

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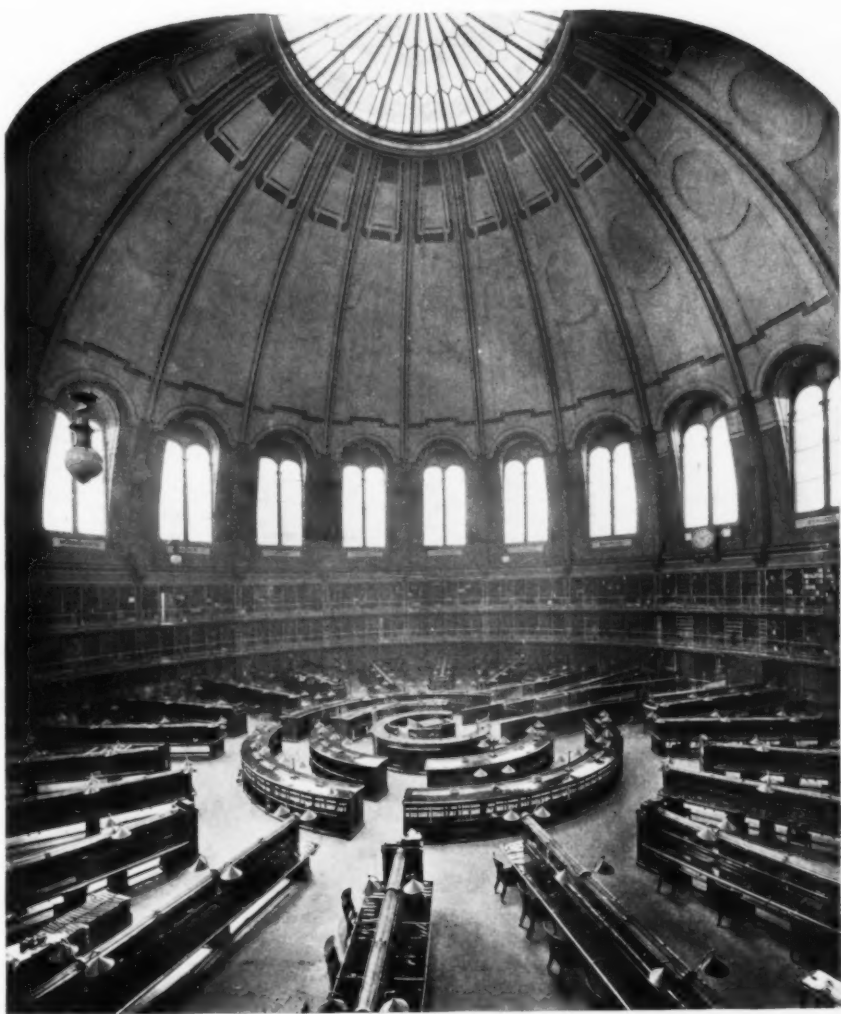
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Isaiah lv. 7.

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Moderato.

SOPRANO. *mf* Let the wick - ed for - sake his way, and th'un-right - eous man his

ALTO. *mf* Let the wick - ed for - sake his way, and th'un-right - eous man his

TENOR. *mf* Let the wick - ed for - sake his way, and th'un-right - eous man his

BASS. *mf* Let the wick - ed for - sake his way, and th'un-right - eous man his

Moderato.

thoughts :

thoughts : and let him re - turn un - to the

thoughts : and let him re - turn un - to the Lord, and let him re - turn un - to the

thoughts : and let him re - turn un - to the Lord, . . . and

LET THE WICKED FORSAKE HIS WAY.

p and let him re - turn un - to the Lord, and He *cres.* will have mer - cy, He . .
 Lord, and let him re - turn un - to the Lord, and He *cres.* will have
 Lord, . . un - to the Lord, and . . He *cres.* will have
 let him re - turn un - to the Lord, and he will have mer - cy, will have mer

dim. will have mer - cy up - on . . him; and to our God, for
dim. mer - cy, have mer - cy up - on . . him; and . . to our God, our
dim. mer - cy, have mer - cy up - on . . him; and . . to our God, to our
dim. . . cy, have mer - cy up - on him; and to our

cres. He will a - bun - dant - ly par - don; let . . him re -
cres. God, for He will a - bun - dant - ly par - don; let him re - turn, . .
cres. God, for He will a - bun - dant - ly par - don; let . . him re - turn, let . .
cres. God, for He will a - bun - dant - ly par - don; let him

LET THE WICKED FORSAKE HIS WAY.

- turn to . . . our God, for He, for He will a -
 re - turn to our God, for He, for He will a -
 him re - turn, re - turn to our God, for He, for He . . .
 re - - turn, let him re - turn to our God, for He, for He will a -
 - bun - - dant-ly par - don, a - bun-dant-ly par - don.
 - bun-dant-ly par - - don, will par - - don.
 . . will par - - don, a - bun - dant-ly par - - don.
 - bun - - dant-ly par - don, will par - - don.
 - bun - - dant-ly par - don, will par - - don.

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 - *5. Come
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 - *7. Jesu
 - *8. Good
 - *9. Sleep
 - *10. Good
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 - *12. The
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 - *27. Christ
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 - *35. Jacob
 - *36. The
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 - 49. Come
 - 50. Let m
 - 51. Carol
 - 52. The
 - 53. The
 - 54. No!
 - 55. I sing
 - 56. Christ
 - 57. The
 - 58. Aris
 - 59. The
 - 60. The
 - 61. The
 - 62. The
 - 63. The
 - 64. I saw
 - 65. Mount
 - 66. Luther
 - 67. The

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109. Whence comes this rush of wings afar?
110. { Come with us, sweet flowers, and worship. } id.
111. Infant so gentle, so pure, and so sweet!
112. O night, peaceful and blest!
113. Of the Father's love begotten.
114. We saw a light shine out afar.
115. Christmas hath made an end.
116. Now farewell, good Christmas.

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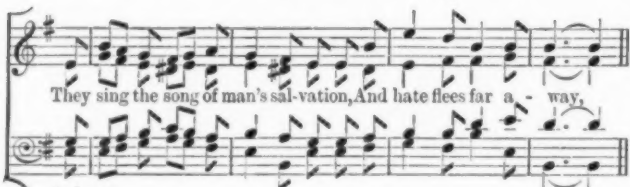
They ring with joyful salutation.

CAROL.

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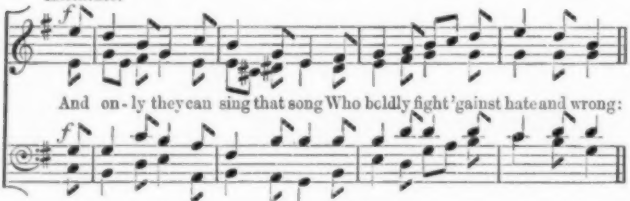


1. They ring with joy-ful sal-u-tation, The mer-ry bells to-day;

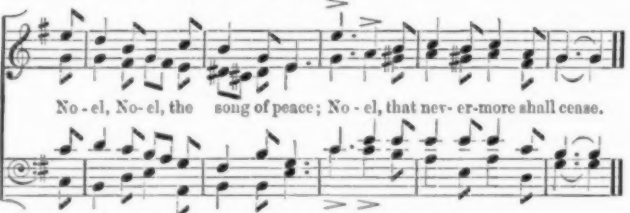


They sing the song of man's sal-va-tion, And hate flees far a-way,

Animato.



And on-ly they can sing that song Who boldly fight 'gainst hate and wrong:



No-el, No-el, the song of peace; No-el, that nev-er-more shall cease.

2 The first to hear the angels singing,
Were lowly shepherd men;
And Christmas bells to-day are ringing
To such as they again.

For only they can sing that song
Who boldly fight 'gainst hate and wrong.
Noel, Noel, the song of peace;
Noel, that nevermore shall cease.

(2)

THEY RING WITH JOYFUL SALUTATION.

- 3 Then hush the sounds of hate and malice,
And drive away the bad;
The good wine fills the golden chalice,
The wine that maketh glad.
And only they that cup shall drink
Who cleanly act and cleanly think:
Noel, shall sing the pure in heart;
Noel, who choose the better part.
- 4 The world is sick of strife and sorrow
And yearns with watchful eye
To greet the long-delayed to-morrow,
When rage and pain shall die.
When all at last shall sing that song,
Triumphant over hate and wrong:
Noel, Noel, the song of peace;
Noel, that nevermore shall cease.
- 5 Once more we hear the Christmas greeting,
And hand is clasping hand,
The angels still their song repeating,
With joy float o'er the land:
And all who will, may sing their song,
Who boldly fight 'gainst hate and wrong:
Noel, Noel, the song of peace;
Noel, that nevermore shall cease.
- 6 Then rise at length, O troubled brothers,
And act as well as sing:
The work is yours and not another's,
Then gather round your King;
Nor be content to sing that song,
But boldly fight 'gainst hate and wrong:
Noel, Noel, the song of peace;
Noel, that nevermore shall cease.
- 7 For best of all the gifts He prizeth
A heart that loveth all;
That stills the hate that proudly riseth,
And helpeth those that fall.
Then may'st thou sing the angel's song,
With faith that lives, and purpose strong:
Noel, Noel, the song of peace;
Noel, that nevermore shall cease.

Anon., from "The Commonwealth."

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(PSALM CXXXVII.)

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222. See, the
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*224. On Chri
225. In the a
226. We sing
227. The mo

228. Carol, c
229. O was m
230. Carol, C
*231. There w
232. Come, s

233. Shepher
234. Come a
235. The Ch

236. Bethleh
237. The birt
238. The old
239. Christm
240. The Ch
241. The She
242. Mary's
243. The An
244. Childre
245. The Hol
246. The Fiv
247. Praise w
248. Nazare
249. An ode

250. See, the
251. Christ w
252. Christm
253. The Kin
254. The Sta
255. The Ang
256. The Ho
257. The Hu
258. Rejoice
259. The Vir
260. The An
261. The Me
262. Cradle S

*263. Gloria i
(Nos. 260
"The
3s. per
264. Sing the
265. Sleep, I
265a. Sleep,

266. Noël
267. What s
268. What s
269. Shepher
270. Heaven
271. Silent m
272. Angels
273. Little c
274. Blessed
275. Ring th
*276. Sweeten
(100.)
277. The nig

278. The Son
279. Hark!
280. It is the
281. Mortals
282. In the f
283. It came

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 (To be continued.)

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In the Ending of the Year.

"Glory to God, and Joy to all above,
While earth is crown'd with plenty, man with love.
Light flows from Light, yet in its Fount resides,
So Christ from God, yet God in Christ abides.
Born of a Maid, that was both Spouse and Mother,
And so in all, excepting sin, our Brother."

Dr. SPARKE'S *Scintilla Altaris*, A.D. 1700.

Dr. NEALE.

ARTHUR HENRY BROWN.

Brentwood, Essex.

In moderate time. ♩. = 69.

In moderate time. ♩. = 69. Brentwood, Essex.

mf

mf *cres.*

1. In the end - ing of the year Life and

mf

light to man ap - pear; And the

p *f*

Ho - ly Babe is here De Vir - gi - ne; And the

p *f*

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IN THE ENDING OF THE YEAR.

The musical score is written for two staves, treble and bass clef, in a key of two flats (B-flat and E-flat). The tempo is marked 'poco rit.' with an asterisk. The lyrics are: 'Ho - ly Babe is here De Vir - gi - ne Ma - ri - a.' The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line. Below the staves, there is a note: '* This E is intended to be flat.'

2 What in ancient days was slain,
This day calls to life again ;
God is coming, God shall reign
De Virgine ;
God is coming, God shall reign
De Virgine Mariá.

4 On the straw He lays His Head,
Hath a manger for His bed,
Thirsts and hungers and is fed
De Virgine ;
Thirsts and hungers and is fed
De Virgine Mariá.

3 From the desert grew the corn,
Sprang the lily from the thorn,
When the Infant King was born
De Virgine ;
When the Infant King was born
De Virgine Mariá.

5 Angel-hosts His praises sing,
Three Wise Men their offerings bring,
Ox and ass adore the King
Cum Virgine ;
Ox and ass adore the King
Cum Virgine Mariá.

6 Wherefore let us all to-day
Banish sorrow far away,
Singing and exulting aye
Cum Virgine ;
Singing and exulting aye
Cum Virgine Mariá.

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 117. { O'er her Child the Virgin weeps. } 1d.
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 121. On Asia Minor's sunny shore.
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 129. In the golden lands afar.
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 138. God rest you merry, gentlemen .. Traditional
 139. Listen, Lordings Onstley
 140. The First Nowell Traditional
 141. When Christ was born .. Arthur H. Brown
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 157. Christmas hath made an end.
 158. God rest you merry, gentlemen.
 159. The First Nowell.
 160. A Virgin unspotted.
 161. The Wassail Song.
 162. { I hear along our street. } 1½d.
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 163. The seven joys of Mary.
 164. Hark! how sweetly the bells.
 165. The Holly and the Ivy.
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 167. I hear along our street.
 168. Brightly shone the Eastern star.

169. As Joseph was a-walking.
 170. Hark! what mean those holy voices.
 171. The Holy Well.
 172. While Shepherds watched.
 173. God rest you merry, gentlemen.
 174. Hark! how sweetly the bells.
 175. A little robin.
 176. As I sat on a sunny bank.
 177. Why in tones so sweet and tender.
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 189. Rejoice! Christian men.
 190. A Children's Carol.
 191. Carols Pastorum.
 192. Wassail Song.
 193. Kings of Orient.
 194. Good Christians all.
 195. Cometh the day.
 196. Ye Angelus Bell.
 Complete, 1s. Tonic Sol-fa, 8d. Words only, 2d.

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 On Christmas Morn A. C. Machenzie } 1½d.
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 Darkness fell }
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 201. When Christ was born .. J. T. Field 1½d.
 202. What Child is this? .. J. T. Field 1½d.
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- F. J. Sawyer 1½d.
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 207. Caput apri defero .. Pearsall 3d.
 *208. Holly berries, holly berries Westbrook 1½d.

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Lo, first on earth.

HENRY KNIGHT.

Moderate.

THOMAS ADAMS.

1. Lo!.. [first on.. earth, At.. Je - su's birth,
In.. ca - rols sweet and clear; .. Sang
An - gels then, To sin - ful men, "A - rise, for Christ is
here, .. a - rise, for Christ is here." ..

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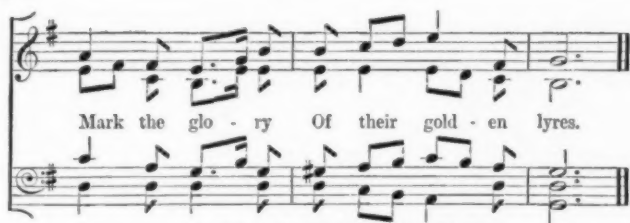
- | | | | |
|---|---|---|--|
| 2 | Peace and goodwill,
The earth did fill,
The wond'ring shepherds sped;
And Mary-Maid,
Her Baby laid
Within a lowly shed. | 4 | On manger-throne,
Did reign alone
God's sole-begotten Son;
On earth He bore
Our sins full sore,
For our salvation won. |
| 3 | In lands afar
Shone forth a star,
And Sages hailed the sign;
Across the waste,
They soon did haste
To seek the Child Divine! | 5 | Shall we not raise,
In joyful praise,
Our carols far and wide?
To that sweet Child
Of Mary mild,
This happy Christmas-tide. |

Christmas Bells.

HENRY KNIGHT.

Cheerfully.

THOMAS ADAMS.



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2 Bells are pealing,
Christ revealing,
To our wond'ring eyes;
In a Manger,
Lo! a stranger,
God Incarnate lies.

3 There adore Him,
Kneel before Him,
Cast all fear aside;
Love so Holy,
Meek and lowly,
Will not be denied.

A Christmas Song of Praise.

HENRY KNIGHT.

THOMAS ADAMS.

Joyfully.

1. This hap - py day, Oh! haste a - way,

With glad Nö - el; . . 'Neath win - try skies, Our

Sa - viour lies, Who loves . . . us well. . .

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|--|---|
| <p>2 Let all rejoice,
With cheerful voice,
And sing Nöel;
He comes to save,
Both King and slave,
He loves us well.</p> | <p>8 From realms above,
He claims our love,
Then sing Nöel;
And yearns to win
Each soul from sin,
He loves us well.</p> |
|--|---|
- 4 Dear Babe, Divine!
Of David's line,
Heed our Nöel;
With us abide
This Christmas-tide,
We love Thee well.

(4)

